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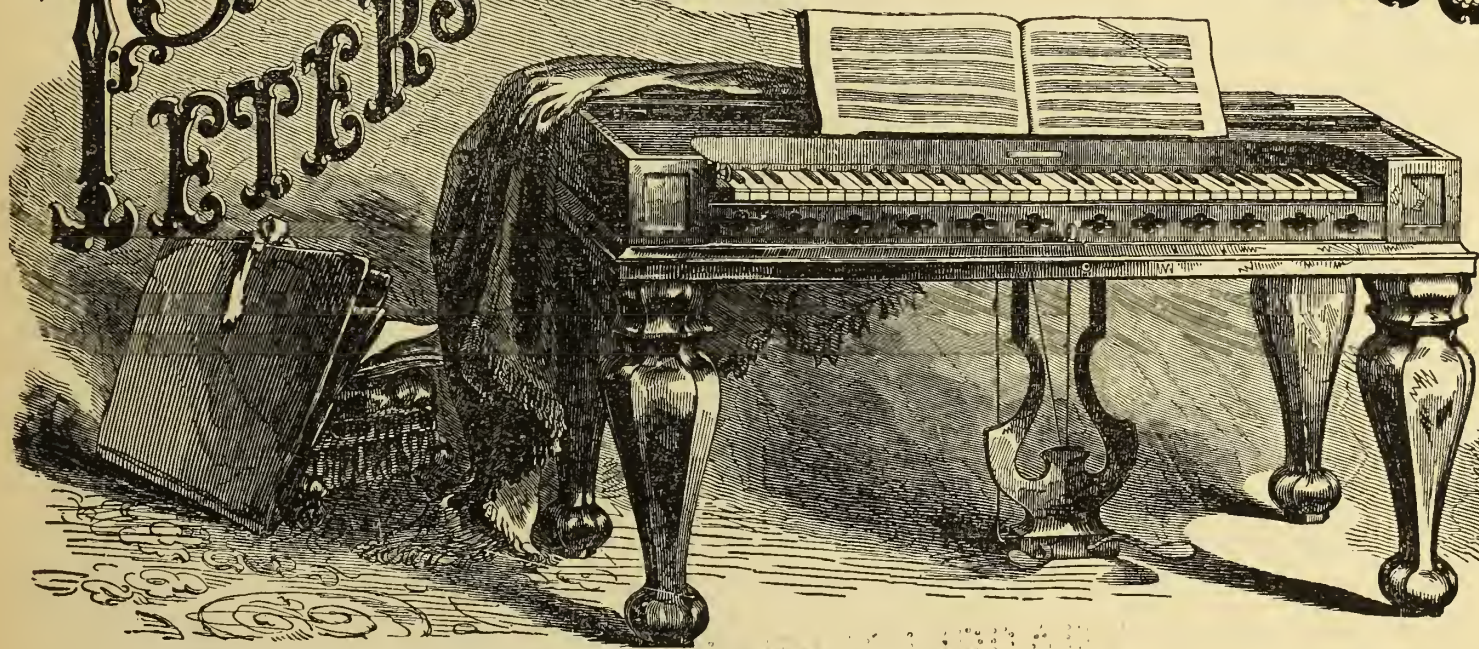


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PREFACE.

Gift of

The Oliver Ditson Co.

Nov. 28, 1900.

A DESIRE to meet the wishes of many Professors of Music who are teaching the *Melodeon* from "*Peters' Eclectic Piano Forte School*," and who have expressed a wish to get a Melodeon Instructor on the same elementary and inductive plan, but at a less cost, has induced the publication of this little work.

"*Peters' Melodeon School*" is designed for persons who, with the aid of a master, may wish to acquire a knowledge of music, and the ability to perform the Popular Airs of the day—to play an accompaniment to a Song, and to execute with sufficient skill the generality of the plain Psalm and Hymn tunes found in books of that description.

Persons who intend to pursue their studies beyond the point indicated, must learn the construction of chords, and their relations to each other. For this purpose they

should procure a little work called "*Elements of Thorough Base*." In connection with this work, *Loud's Organ School*, and *Zundel's Voluntaries*, are recommended.

Sacred music, and music of a soft plaintive character, are best suited to the Melodeon. Songs in which the melody is played with the right hand, and the harmony with the left hand, are also peculiarly adapted to this charming instrument.

In addition, therefore, to the Exercises, Scales, and Instrumental Pieces contained in the work, a Selection of Popular Songs and time-honored Psalm and Hymn tunes are given at the end.

That the contents of "*Peters' Melodeon School*" may prove acceptable to those for whom it is designed, and that it may also be found a welcome addition to the family circle, is the sincere wish of THE AUTHOR.

GENERAL RULES FOR PLAYING THE REED ORGAN.

THE POSITION OF THE BODY AND HANDS.

The player should have a seat so elevated, that the arms are held horizontal with the keys.

The hand should be slightly curved, and held in an easy and natural position, and the fingers should be apart, so as to rest exactly on the keys.

THE FINGERS.

Before exercising the fingers, the pupil should be made aware of their mechanical powers, and that they should be used independently of the arm, and even of the wrist. By this exercise alone, grace, freedom, and an agreeable intonation, are acquired.

THE MEASURE.

The metrical division, afforded by the bar, is the soul of music; without this advantage, its highest charms, whether conferred by nature or derived from art, would be absolutely useless.

This part of execution should be scrupulously observed, though many musicians are accused, and too often with reason, of being deficient in this particular.

A due attention to time sustains the pupil in difficult passages, strengthens the fingers in a remarkable degree, and gives the assurance necessary for a successful execution.

THE PROPER COURSE OF STUDY.

The pupil who wishes to make real progress in music, should devote

at least three hours a day to its diligent study. These hours need not be consecutive: on the contrary, they may be divided among different parts of the day, at intervals sufficiently distant to afford rest to the hands. Close application, too long continued, is sure to dishearten and disgust the pupil.

The first hour should be bestowed on the exercises for the five fingers, and to the scales; the other two may be given to such pieces as the teacher deems suited to the capacity of the pupil.

In order to obtain perfect equality and unity in passages demanding the use of both hands, it is necessary to exercise them often separately, the left hand especially, which is the weakest.

Young pupils imagine they increase their progress in choosing pieces beyond their ability; but they are grossly deceived; for thus it is that, in a short time good habits, previously acquired, are lost, the execution is rendered weak and uncertain, and, finally, all idea of correct playing is lost. Let them always choose pieces according to their abilities.

IMPORTANT ADVICE.

Before commencing any piece of music whatever, a player should never fail to ask the three following questions:

1. *In what key am I going to play?* That is to say, *How many sharps or flats are there to the key?*
2. *What is the time?*
3. *What is the movement?*

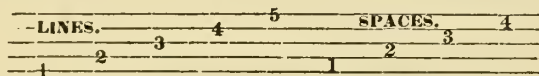
THE ELEMENTS OF MUSIC.

THE NOTES, THE CLEFS, AND THE GAMUT.

ALL musical sounds which the ear can embrace, have been determined, noted, and classified. They are called by these seven words: *do, re, mi, fa, sol, la, si*; or by the letters C, D, E, F, G, A, B.

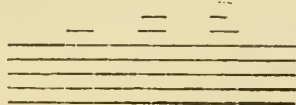
Each of these different sounds, as well as the character which represents it, bears the generic term of **NOTE**.

The notes are written on or between five right parallel *Lines*, which form a **STAVE**. The intervals between the lines are called *Spaces*. The lines and spaces are counted from the lowest upwards.

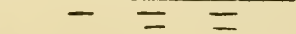


LEGER LINES are written above or below the stave, when those of the stave are insufficient.

LEGER LINES ABOVE.

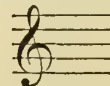


LEGER LINES BELOW.

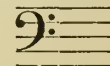


The notes, without regard to their form, are distinguished, as to mere sound, by their position on the stave. To establish their names, it is also necessary that a sign, called a **CLEF**, should be placed at the beginning of each stave.

**CLEF OF SOL, or G,
or TREBLE CLEF.**

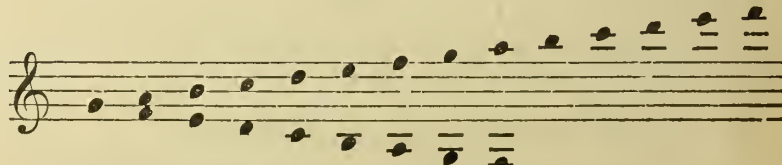


**CLEF OF FA, or F,
or BASS CLEF.**



Examples of the Clefs of SOL, or G, and FA, or F, which are the ones generally used in modern Music.

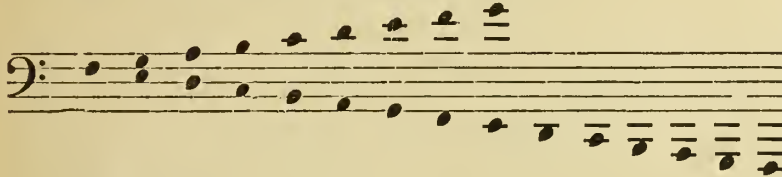
G	A	B	C	D	E	F	G	A	B	C	D	E	F
sol	la	si	do	re	mi	fa	sol	la	si	do	re	mi	fa



G	F	E	D	C	B	A	G	F
sol	fa	mi	re	do	si	la	sol	fa

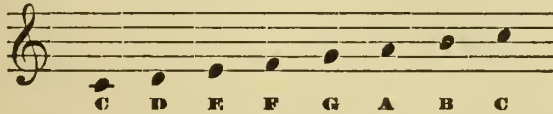
ELEMENTS OF MUSIC.

F G A B C D E F G
fa sol la si do re mi fa sol



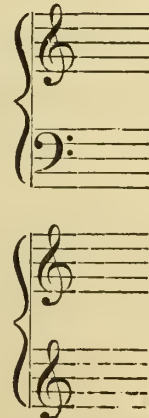
F E D C B A G F E D C B A G F
fa mi re do si la sol fa mi re do si la sol fa

The union of these seven notes in their regular order, with the repetition of the first, forms the GAMUT.



Piano-Forte, Melodeon, and Organ Music, is written on two staves connected by a BRACE; the upper stave serves for the Clef of *sol*, or G, and the lower for that of *fa*, or F.

Music for the Flute, Violin, Clarionet, Guitar, &c., is written in the *sol*, or G Clef. The Brace is used however in Duetts for two Flutes Violins, &c.



THE VALUE OF NOTES, OF THE DOT, AND THE TRIPLET.

The relative duration is called the *Value of the Note*, and is shown by the peculiar form of each note.

Comparative Table of the Relative Value of notes.

One whole note is equal to



Two Half notes, or



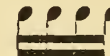
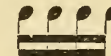
Four Quarter notes, or



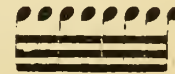
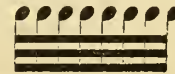
Eight 8th notes, or



Sixteen 16th notes, or



Thirty-two 32d notes.



ELEMENTS OF MUSIC.

THE DOT AND DOUBLE DOT.

A dot, placed after a note, increases its value one half: Thus, a dotted whole note is equal to three half notes, a dotted half note to three quarter notes, a dotted quarter note to three eighth notes, a dotted eighth note to three sixteenth notes, &c.

Dotted	Dotted	Dotted	Dotted	Dotted	Dotted
Whole Note.	Half Note.	Quarter Note.	8th Note.	16th Note.	32d Note.

When a second dot is added to the first, following a whole note, half note, quarter note, eighth note, or sixteenth note, &c., the value is equal to half that of the first.

THE RESTS.

RESTS, in a composition, show that the music ceases to be performed during certain intervals of time. They afford repose to the singer and player, prevent confusion between phrases, or members of phrases, and aid in producing musical effects.

The rests have values corresponding to those of the notes: thus, the *whole note rest* is equal in duration to the whole note; the *half note rest* to the half note; the *quarter note rest* to the quarter note; the *eighth note rest* to the eighth note, &c.

Whole	Half	Quarter	8th	16th	32nd
Note Rest.	Note Rest.	Note Rest.	Note Rest.	Note Rest.	Note Rest.

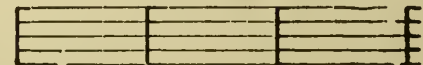
The single and double dot, which were explained in the preceding section, are also placed after the rests, and augment their value in the same proportion.

Example of one or more Bars Rest.

	1	2	3	4	5	6	7	8	9	10
--	---	---	---	---	---	---	---	---	---	----

THE SIGNS OF THE MEASURE.

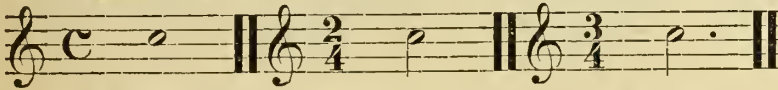
All the component parts of a piece of music are divided equally into portions, called MEASURES. Each measure is placed between two lines, called Bars.



ELEMENTS OF MUSIC

Measures are also divided into fractional parts called *Beats*. Measures containing four, three, or two beats, and those included under the head of *three-eight* and *six-eight* time, are the most in use.

Measure with 4 beats, called Common Time. Measure with 2 beats, called Two-four Time. Measure with 3 beats, called Three-four Time.



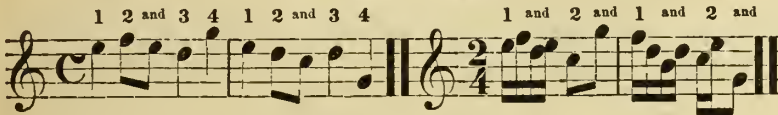
Three-eight Time.

Six-eight Time

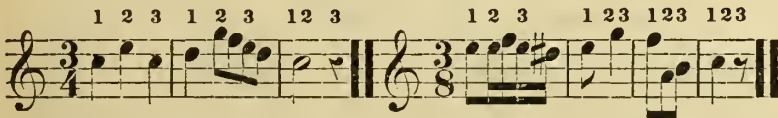


In common, two-four, and three-four time, the value of a quarter note establishes the beats; in three-eight time, that of an eighth note is used.

FOUR BEATS.



THREE BEATS.



When three notes are played in the time of two, or six in the time of four, such groups are called *TRIPLET'S*; and, to render them plain, it is usual to place the figure 3 over the three notes taken for two, and the figure 6 over the six notes taken for four.

The time should be counted by the value of the Triplet.



THE INTERVALS.

The distance from one note to another is called an *INTERVAL*. The major gamut is composed of five tones and two semitones.



THE SHARP, THE FLAT, AND THE NATURAL.

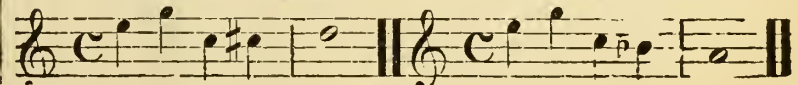
A *SHARP* (#) before a note raises it a semitone.

A *FLAT* (b) on the contrary, before a note, lowers it a semitone.

Flats and sharps are either at the commencement of a piece after the clef, or *accidentally* before a note.

ACCIDENTAL SHARP.

ACCIDENTAL FLAT.

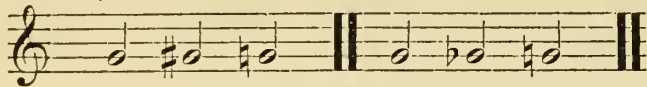


ELEMENTS OF MUSIC.

When these signs are at the commencement of a piece, all notes on the same line and space (and all other notes bearing the same name) are affected by them.

If they occur *accidentally* before a particular note, they affect only it, and others of the same name, during a single measure.

A NATURAL (♮) serves to annul a sharp, or flat, by restoring a note to its former position.



Flats and sharps are placed after the Clef in the following order :



A DOUBLE SHARP, (x) raises a note a tone, and a DOUBLE FLAT, (bb) lowers it a tone.

THE MODES.

There are two MODES,—the *Major* and *Minor*.

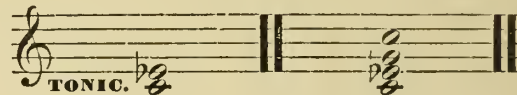
In the major mode, there are two tones from the first note, called the *tonic*, to the *third*.

MAJOR THIRD. MAJOR CHORD.



In the minor mode, there are but one tone and one semitone, from the *tonic* to the *third*.

MINOR THIRD. MINOR CHORD.

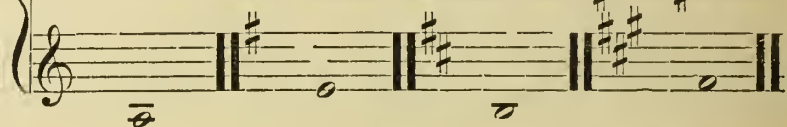


A minor is said to be the relative of the major, when both are expressed by the same number of sharps or flats.

C or DO MAJOR. G or SOL MAJOR. D or RE MAJOR. A or LA MAJOR.



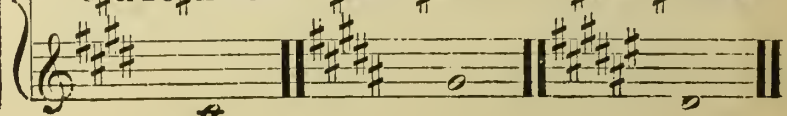
A or LA MINOR. E or MI MINOR. B or SI MINOR. F or FA# MINOR.



E or MI MAJOR. B or SI MAJOR. F# or FA MAJOR.



C or DO# MINOR. G or SOL# MINOR. D or RE# MINOR.



ELEMENTS OF MUSIC.

G♭ or SOL ♭ MAJOR. D♭ or RE ♭ MAJOR. A♭ or LA ♭ MAJOR.

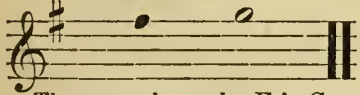


E♭ or MI ♭ MAJOR. B♭ or SI ♭ MAJOR. F or FA MAJOR.



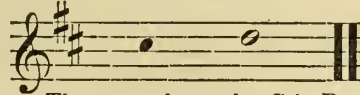
Each major and minor key bears the name of the tonic of its gamut.
The tonic of any major key, with sharps, is the note one semitone above the last sharp after the clef.

G or SOL MAJOR.



The note above the F is G.

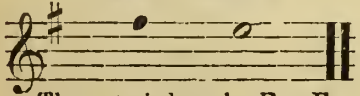
D or RE MAJOR.



The note above the C is D.

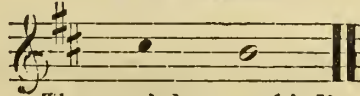
The tonic of the relative minor is, on the contrary, the note below the last sharp.

E or MI MINOR.



The note below the F is E.

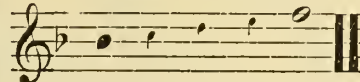
B or SI MINOR.



The note below the C is B.

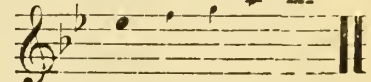
The tonic of any major key, with flats, is the fourth note above the last flat.

F or FA MAJOR.



The fourth note above B is F.

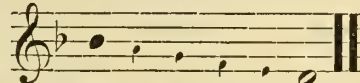
B♭ or SI ♭ MAJOR.



The fourth note above E is B♭.

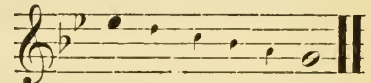
The tonic of the relative minor, is the fifth note below the last flat.

DO or RE MINOR.



The fifth note below the B♭ is D.

G or SOL MINOR.



The fifth note below the E♭ is G.

The keys which have neither a sharp nor flat at the clef, are C, or *do* natural major, and its relative, A, or *la* minor.

ARTICULATION.

As variety is the greatest charm of music, several different styles of articulating the notes are used to assist in producing it. There are three styles of **ARTICULATION**,—the detached, the pointed, and the flowing. The two first are technically called *Staccato*, and the last, *Sturred*, or *Legato*.

A *Staccato*, or pointed note, (v) is played in a short and precise manner.



ELEMENTS OF MUSIC

A *Staccato*, or dotted note (.), is played in a less detached style than the former



Slurring, or playing a passage *legato*, is to make the notes flow in a connected manner. The mark of the slur is shown by a curved line.



The slur (—) takes the name of *Syncopation* when connecting two similar notes, one of which is placed on an unaccented, and the other on an accented beat of the same bar, or of two consecutive bars.



An *APPOGGIATURA* is a grace note placed above or below a principal note. When below, it ought never to be at a greater distance than a semitone; as any other interval belongs to the *Portamento* of vocal music.

A small note is generally half the value of the principal note; there are instances, however, when its value is greater.



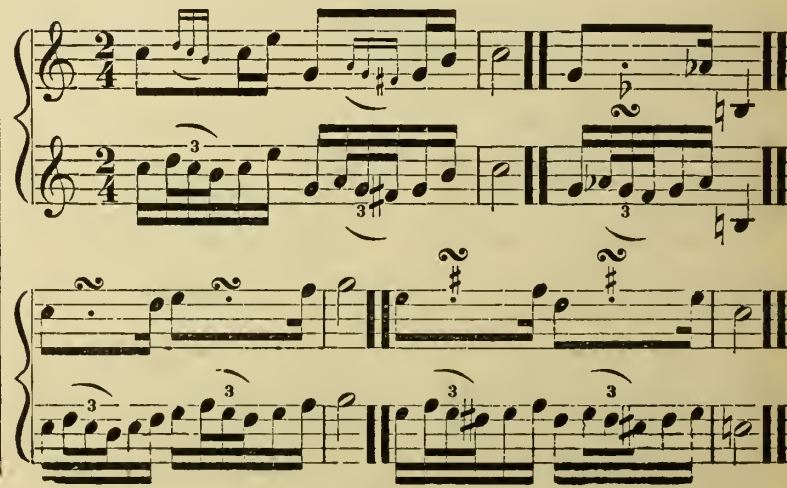
When an appoggiatura is played with rapidity, without reference to the value of the principal note, it is usual to cross it with a small line.



A **DOUBLE APPOGGIATURA** is marked thus ∞.



A **TURN** is composed of three grace notes placed before or after a principal note. In the first instance the small notes are written; and in the second they are expressed by the sign ∞.



ELEMENTS OF MUSIC.

A **TRILL** is composed of two notes, struck alternately, and following each other regularly in the gamut. It has a principal note, which is expressed, and a secondary note, not always written, but understood to be above the other. It is indicated by the two letters *tr*.



THE ACCENTS.

Accents are shown by signs, or by words, generally Italian.

The sign \lessgtr marks that the sound should be progressively increased.

The sign \gtrless marks that the sound should be diminished in the same manner.

The words used for the purpose of accentuation are very numerous; the following list includes the principal ones, with their signification:

Piano, or simply the letter *p*; sweet, soft.

Pianissimo, or simply *pp*; very sweet and soft.

Dolce, or *dot*; sweet.

Forte, or *f*; loud.

Fortissimo, or *ff*; very loud.

Mezzo Forte, or *mf*; half loud.

Rinforzando, or *rinf*, or *rfz*; rendering the sound loud, but not suddenly.

Sforzando, or *sf*, *sfz*; rendering the sound suddenly loud.

Crescendo, or *cres*; increasing gradually in loudness.

Decrescendo, or *decres*; Diminishing the loudness.

Smorzando, or *smorz*; Smothering the sound by degrees.

Espressivo; expressive.

Affettuoso; affectionate, tender.

Maestoso; majestic.

Cantabile; in a graceful, singing style.

Con Espressivo; with expression.

Legato; slurred, flowing.

Leggiero; light.

Con Anima; with feeling.

Con Spirito; with spirit.

Con Grazia; with grace.

Con Gusto; with taste.

Con Delicatezza; with delicacy.

Con Fuoco; with fire.

Con Forza; with force.

Con Calore; with heat.

Con Brio, or *brioso*; with brilliancy, brilliant.

Agitato; agitated.

Scherzando; playful.

Mosso; animated.

Sempre; always.

ELEMENTS OF MUSIC.

DIFFERENT SIGNS AND ABBREVIATIONS USED IN WRITING MUSIC.

The sign S shows that the player must return to a similar sign, and continue to the word *Fine*. When the return extends to the commencement of the piece, it is usual to prefix the letters D. C., the abbreviation of the Italian words, *Da Capo*, "from the beginning."

The main divisions in a piece of music are expressed by a DOUBLE BAR \parallel

When *Dots* are added before the bar, thus, $\cdot\parallel$, they show that the division previous to it is repeated; when after, thus, $\parallel\cdot$, that the division following is repeated.

A PAUSE \frown marks that a beat of the measure is suspended, and that a note, or rest, must be prolonged for a certain space of time.

A pause over a rest, should be treated in a similar manner.



In order to avoid the multiplication of leger lines, it is customary to write very high passages an octave lower than their actual pitch, with this mark, *8va.* - - - - -, over them, showing that they must be played an octave above.

8va. - - - - -

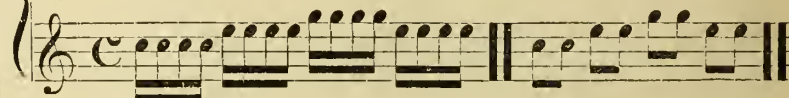


ABBREVIATIONS are employed in written music to avoid repetitions of a single note or passage; thus, in place of writing four 16th notes of *do*, a quarter note alone, marked with two thick, short lines, is used, &c.

WRITTEN.



EFFECT.



A DICTIONARY OF MUSICAL TERMS

A; an Italian preposition, meaning to, in, by, at, &c.

Accelerando; accelerating the time, gradually faster and faster.

Adagio, or **Adasio**; slow.

Adagio Assai, or **Molto**; very slow.

Ad Libitum; at pleasure.

Affettuoso; tender and affecting.

Agitato; with agitation.

Alla Chitarra; in church style.

Allegretto; less quick than Allegro.

Allegro; quick.

Allegro Assai; very quick.

Allegro ma non troppo; quick, but not too quick.

Amabile; in a gentle and tender style.

Amateur; a lover but not a professor of music.

Amen; so be it; pronounced, in singing, *Ah-men*.

Amoroso, or **Om Amore**; affectionately, tenderly.

Andante; gentle, distinct, and rather slow, yet connected.

Andantino; somewhat quicker than Andante.

Animo, or **Om Animo**; with spirit, courage, and boldness.

Antiphone; music sung in alternate parts.

Ardito; with ardor and spirit.

Arisso; in a light, airy, singing manner.

A tempo; in time.

A tempo giusto; in strict and exact time.

Ben Marcato; in a pointed and well-marked manner.

Bis; twice.

Brillante; brilliant, gay, shining, sparkling.

Cadence; closing strain, also a fanciful extemporaneous embellishment at the close of a song.

Cadenza; same as the second use of Cadence. See Cadence.

Canando; softer and slower.

Cantabile; graceful singing style; a pleasing, flowing melody.

Canto; the treble part in a chorus.

Choir; a company or band of singers; also that part of a church appropriated to the singers.

Chorist, or **Chorister**; a member of a choir of singers.

Ch., or **Om**; with.

Col Arco; with the bow.

Comodo, or **Ommodo**; in an easy and unrestrained manner.

Om Affeto; with expression.

Om Dolcezza; with delicacy.

Om Dolore, or **Om Duolo**; with mournful expression.

Conductor; one who superintends a musical performance; same as Music Director.

Con Energico; with energy.

Om Espressione; with expression.

Con Fuoco; with ardor, fire.

Con Grazia; with grace and elegance.

Con Impeto; with force, energy.

Con Justo; with chaste exactness.

Om Moto; with emotion.

Om Spirito; with spirit, animation.

Uro; chorus.

Da; for, from, of.

Duci; for two voices or instruments.

Diminuendo; gradually diminishing the sound.

Da Capo; from the beginning.

Decani; the priests, in contradistinction to the lay or ordinary choristers.

Declamando; in the style of declamation.

Decrescendo; diminishing, decreasing.

Devozione; devotional.

Dilettante; a lover of the arts in general, or a lover of music.

Di Molto; much or very.

Divoto; devotedly, devoutly.

Dolce; soft, sweet, tender, delicate.

Dolcemente, **Dolcessa**, or **Dolcissimo**. See **Dolce**.

Dolente, or **Doloroso**; mournful.

Doloroso; in a plaintive, mournful style.

E; and.

Elegante; elegance.

Energico, or **Con Energia**; with energy.

Espressivo; expressive.

Fine, **Fin**, or **Finale**; the end.

Forzando, **forz.**, or **fz**; sudden increase of power.

Fugue, or **Fuga**; a composition, which repeats or sustains, in its several parts, throughout, the subject with which it commences, and which is often led off by some one of its parts.

Fugato; in the fugue style.

Fughetto; a short fugue.

Giusto; in just and steady time.

Grazioso; smoothly, gracefully.

Grave; a slow and solemn movement.

Impressario; the conductor of a concert.

Lacrimando, or **Lacrimoso**; mournful, pathetic.

Lamentevole, **Lamentando**, **Lamentabile**; mournfully.

Larghissimo; extremely slow.

Larghetto; slow, but not so slow as **Largo**.

Largo; slow.

Legato; close, gliding, connected style.

Lento; gradually slower and softer.

Lento, or **Lentamente**; slow.

Ma; but.

Mestoso; majestic, majestically.

Maestro di Chitarra; chapel-master, or conductor of church music.

Marcato; strong and marked style.

Messa di Voce; moderate swell.

Moderato, or **Moderatamente**; moderately, in moderate time.

Molto; much or very.

Molto Voce; with a full voice.

Morendo; gradually dying away.

Mordente; a beat, or transient shake.

Mosso; emotion.

Moto; motion. **Andante con Moto**; quicker than **Andante**.

Non; not. **Non troppo**; not too much.

Organo; the organ.

Orchestra; a company or band of instrumental performers; that part of a theatre occupied by the band.

Pastorale; applied to graceful movements in sextuple time.

Perdendo, or **Perdendosi**; same as **Lento**.

Piu; more. **Piu Mosso**; with more motion, faster.

Pizzicato; snapping the violin string with the fingers.

Poco; a little. **Poco Adagio**; a little slow.

Poco a Poco; by degrees, gradually.

Portamento; the manner of sustaining and conducting the voice from one sound to another.

Precentor; conductor, leader of a choir.

Presto; quick.

Prestissimo; very quick.

Rallentando, **Allentando** or **Slentando**; slower and softer by degrees.

Recitando; a speaking manner of performance.

Recitante; in the style of recitative.

Recitative; musical declamation.

Rinforzando, **Rinforz.**, or **Rinforzo**; suddenly increasing in power.

Ritenuto; retained.

Ritardando; slackening the time

Semplice; chaste, simple.

Sempre; throughout, always, as **Sempre Forte**, loud throughout.

Senza; without; as, **Senza Organo**, without the organ.

Sforzando, or **Sforzato**; with strong force or emphasis, rapidly finishing.

Siciliano; a movement of light, graceful character.

Smorendo, **Smorzando**; dying away.

Soave, **Soavementi**; sweet, sweetly.

Solfeggio; a vocal exercise.

Solo; for a single voice or instrument.

Sostenuto; sustained.

Sotto; under, below. **Sotto Voce**; with subdued voice.

Spiritoso, **Con Spirito**; with spirit and animation.

Staccato; short, detached, distinct.

Subito; quick.

Tace, or **Tacet**; silent, or be silent.

Tardo; slow.

Tasto Solo; without chords.

Tempo; time. **Tempo a piacere**; time at pleasure.

Tempo di Marcia; time of a march.

Tempo Giusto; in exact time.

Ten Tenuto; hold on. See **Sostenuto**.

Tutti; the whole, full chorus.

Un; a; as, **Un Poco**, a little.

Va; go on; as **Va Crescendo**, continue to increase.

Versé; same as **Solo**.

Vigoroso; bold, energetic.

Vivace; quick and cheerful.

Virtuoso; a proficient in art.

Voce di Petto; the chest voice.

Voce di Testa; the head voice.

Voce Solo; voice alone.

Volta Subito; turn over quickly.

THE KEY-BOARD OF A SEVEN-OCTAVE MELODEON, ORGAN OR PLANO-FORTE.

WITH THE NOTES BY WHICH THE KEYS ARE REPRESENTED.

WITH THE NOTES BY WHICH THE KEYS ARE REPRESENTED.

The diagram illustrates the relationship between musical notation and the physical layout of a piano keyboard. It features two staves, a treble clef staff and a bass clef staff, with notes ascending in octaves. The notes are labeled with letters A through G. Above the staves, boxes indicate the range of each octave: 1st octave (F to F), 2nd octave (F to F), 3rd octave (G to G), 4th octave (A to A), 5th octave (B to B), 6th octave (C to C), 7th octave (D to D), and 8th octave (E to E). The notes are written on the staves as follows: 1st octave (F, G, A, B, C, D, E, F), 2nd octave (F, G, A, B, C, D, E, F), 3rd octave (G, A, B, C, D, E, F, G), 4th octave (A, B, C, D, E, F, G, A), 5th octave (B, C, D, E, F, G, A, B), 6th octave (C, D, E, F, G, A, B, C), 7th octave (D, E, F, G, A, B, C, D), and 8th octave (E, F, G, A, B, C, D, E). Below the staves, a keyboard diagram shows the physical layout of the keys, with the letters F, G, A, B, C, D, E, F repeated for each octave.

BASS, OR LEFT HAND PART.

MIDDLE F.

TREBLE, OR RIGHT HAND PART.

NOTES ON THE LINES.

IN THE SPACES.

ABOVE AND BELOW THE STAFF AND LIEGE LINES.

NOTES ON THE LEGER LINES.

NOTES ON THE LINES. IN THE SPACE. THE SPACE LINES.

A musical staff with a treble clef. It contains several measures of music. Notes are placed on the lines and in the spaces between the lines. Below the staff, the corresponding letter names are written: E, G, B, D, F, F, A, C, E, G, B, D, F, D, B, G, A, C, E, C, A, F. Some notes are beamed together, and there are bar lines separating the measures.

NOTES ON THE LINES.

IN THE SPACES.

ABOVE AND BELOW THE STAFF AND LEGER LINES.

NOTES ON THE LEGER LINES.

BASS.

G B D F A A C E G B D F F D B D C E E C A F

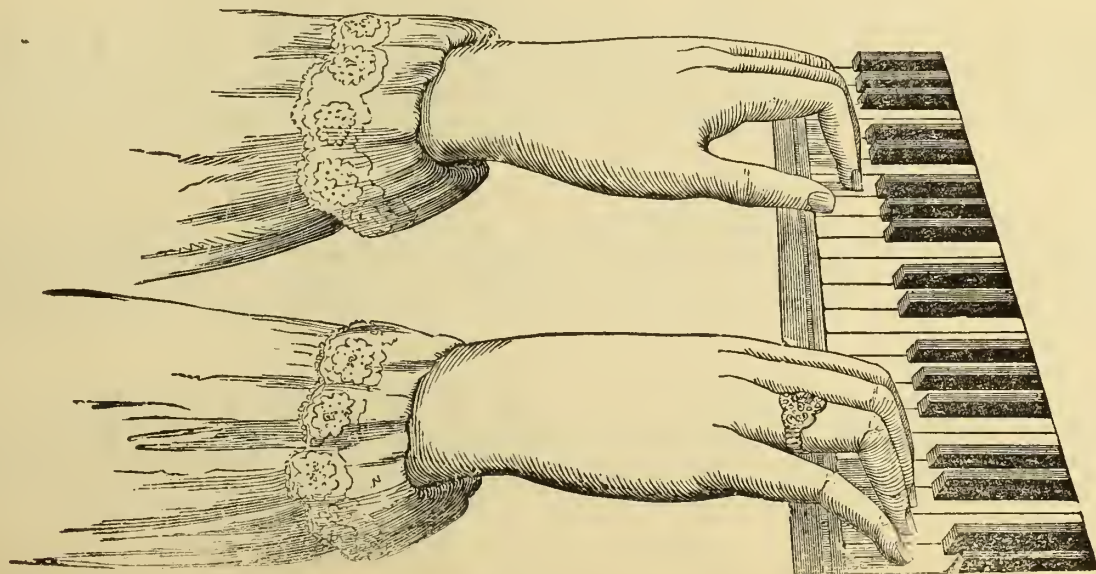
POSITION OF THE BODY, AND MOTION OF THE HANDS.

In order to preserve a convenient and natural attitude in playing the piano, the pupil should have a seat proportioned to his own height and that of the key-board; he should sit upright before the piano, and exactly in the middle, the feet placed opposite the pedals, so as to be able to make use of them with facility, without displacing himself. The height of this seat should be so regulated, that, the back part of the arm falling vertically by the side of the body, the elbow may be a little higher than the keys. The position of that part of the arm below the elbow should be horizontal; the hand **rounded**; the fingers bent without stiffness, and sufficiently ad-

vanced over the white keys, to be able to reach the black keys **without** difficulty. When the hands are thus placed, and the **fingers** are over the keys which represent the following notes, the pupil may proceed to the following exercises.

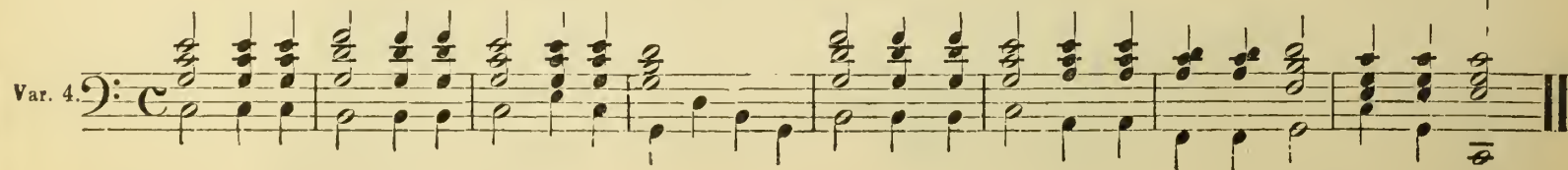
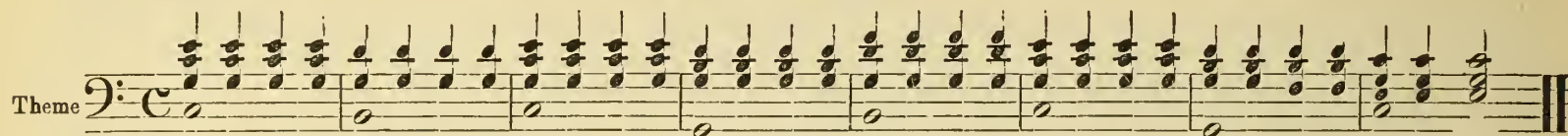


POSITION OF THE HANDS ON THE KEY-BOARD.

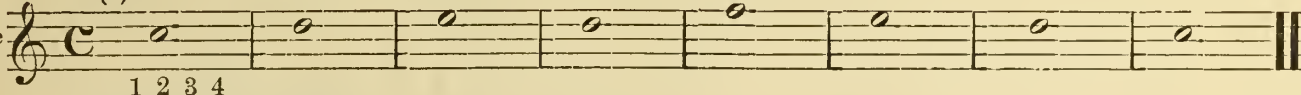


THE MASTER

Lesson for Three Hands.



(1)

Theme  (1) Count four in each measure.

1 2 3 4

Count the time aloud.

(2)

Var. 1.  (2) Slur, to bind the notes.

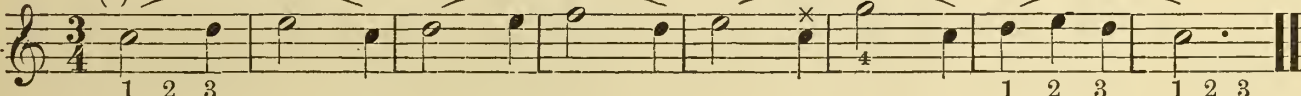
1 2 3 4

(3)

Var. 2.  (3) Count three for the dotted note

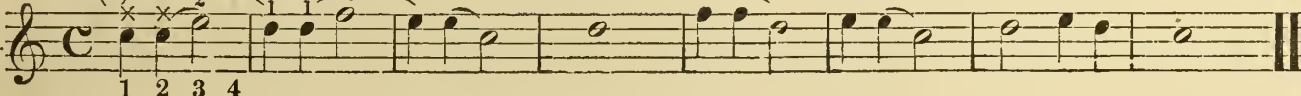
1 2 3 4 1 2 3 4 1 2 3 4

(4)

Var. 3.  (4) Count three in each measure.

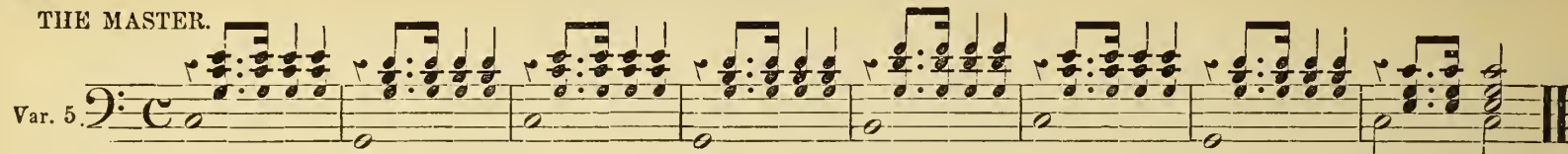
1 2 3 1 2 3 1 2 3

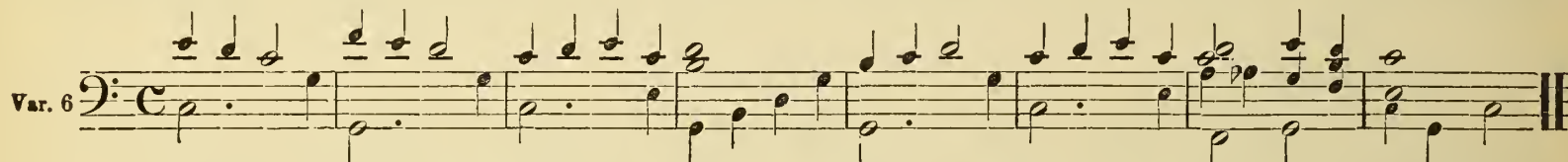
(5)

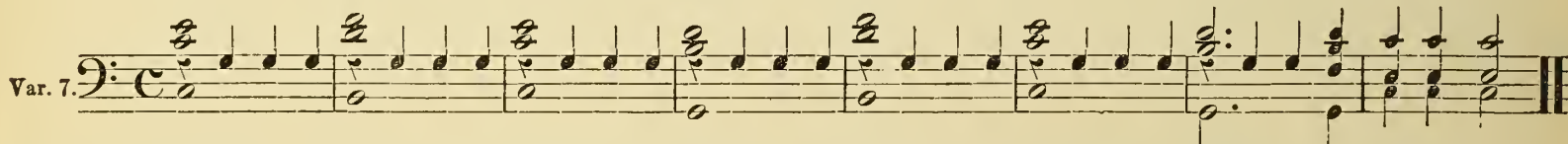
Var. 4.  (5) Count four in each measure.

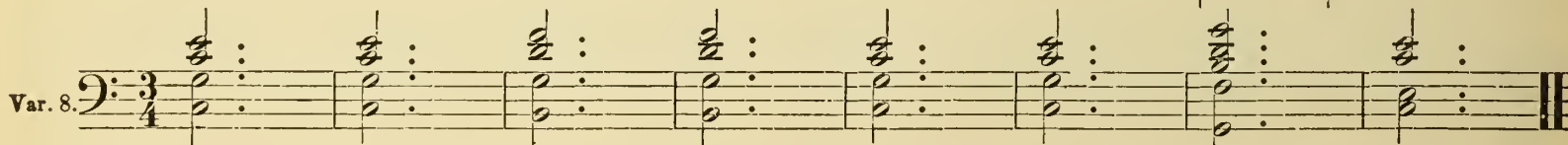
1 2 3 4

THE MASTER.

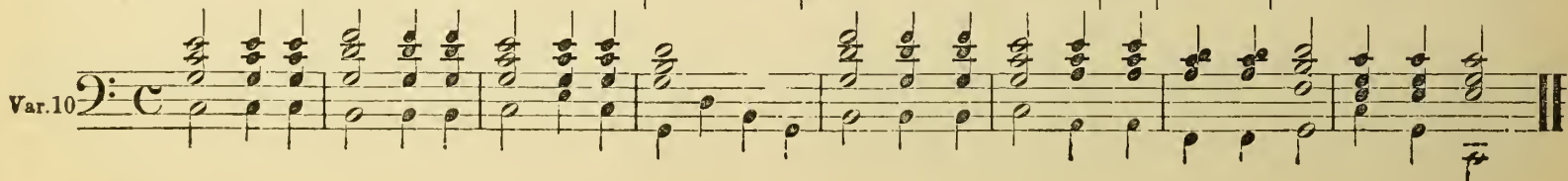
Var. 5. 

Var. 6. 

Var. 7. 

Var. 8. 

Var. 9. 

Var. 10. 

THE MASTER

LESSON FOR THREE HANDS.

THEME.

Two staves of music in C major and common time. The top staff has a treble clef and the bottom staff has a bass clef. The melody is played in the right hand, and the accompaniment is in the left hand, consisting of a simple harmonic pattern of eighth notes.

VAR. 1.

Two staves of music in C major and common time. The top staff has a treble clef and the bottom staff has a bass clef. The melody is played in the right hand, and the accompaniment is in the left hand, consisting of a simple harmonic pattern of eighth notes.

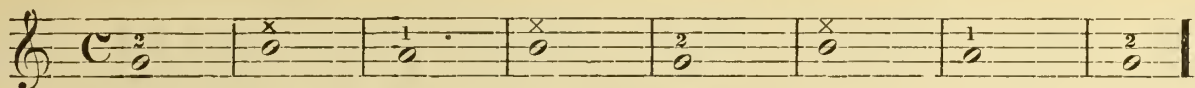
VAR. 2.

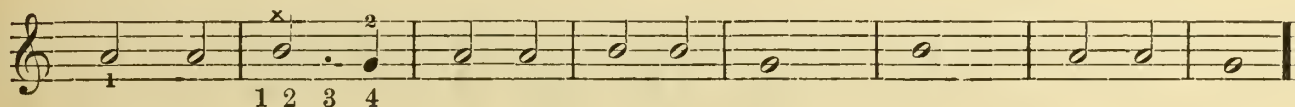
Two staves of music in 3/4 time. The top staff has a treble clef and the bottom staff has a bass clef. The melody is played in the right hand, and the accompaniment is in the left hand, consisting of a simple harmonic pattern of eighth notes.

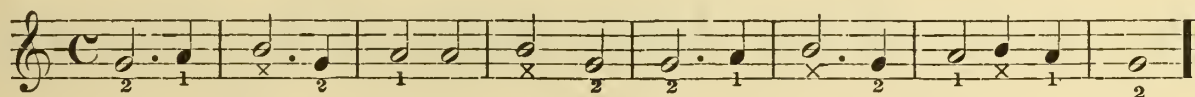
LESSON FOR THE LEFT HAND.

[11]

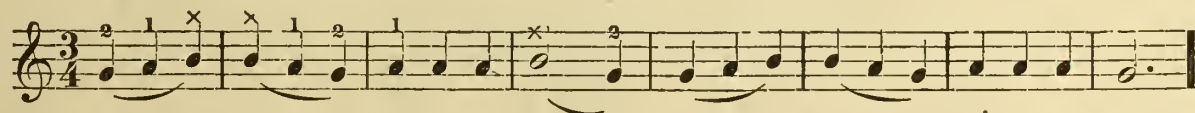
23

THEME.  Count four to each *Whole Note*.

 Count two to each *Half Note*.

VAR. 1.  Count three to the *Dotted Half Note*.

 Mind the *Quarter Rest*.

VAR. 2.  Count three in each *Measure*.

 Mind the *Repeat*.

THE MASTER.

THEME.



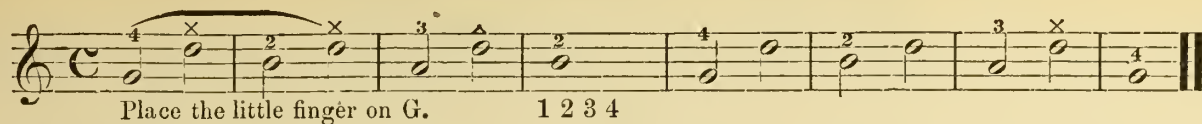
VAR. 1.



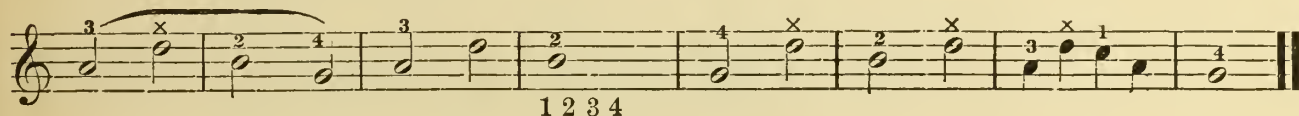
VAR. 2.



THEME.

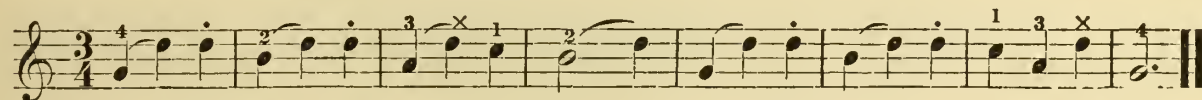


Count two to each *Half*
Note.

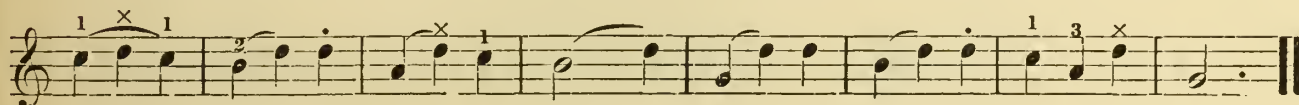


Keep the finger down the
full length of the *Whole*
Note.

VAR. 1.

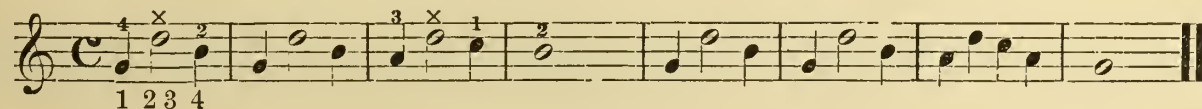


Slur the first two *Quarter*
Notes.

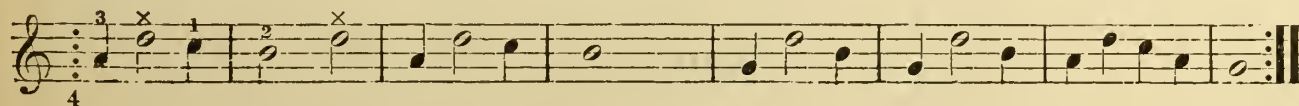


Raise the finger quickly,
when the Dot is over the
Note.

VAR. 2.



Lay Stress on the second
Note in the Measure.



Mind the Repeat

Play both hands together, taking care to strike the keys simultaneously.

C.

Change the position of the hands to the letter A.

A.

Change the position of the hands to the letter G.

G.

THREE EXERCISES IN RHYTHM.

COMMON TIME.

KEY OF C.

BERTINI.

Count slowly four
quarters in each meas-
ure.

EXERCISE TO SHOW THE VALUE OF THE DOT.

A dotted half note is
equal to three quarters.

A dot placed after a
note adds one half to its
value.

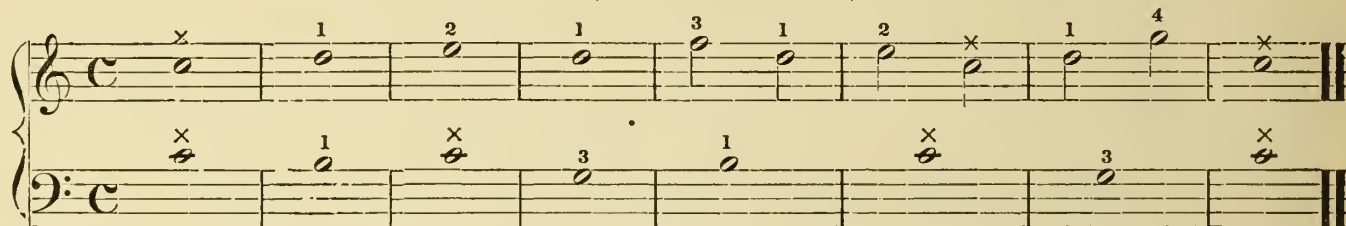
A dotted half note is
equal to a half note and
a quarter note.

EXERCISE TO SHOW THE USE OF TWO DOTS.

When two dots are
placed after a note, the
second dot is equal in
value to half of the first.

No. 1. EXERCISE—in which the right hand has half notes, and the left hand whole notes.

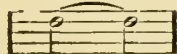
Count aloud, four quarters in each measure.



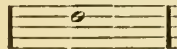
(1). THE TIE.

A Tie is a curved line placed over or under two notes of the same degree. The second note should not be struck.

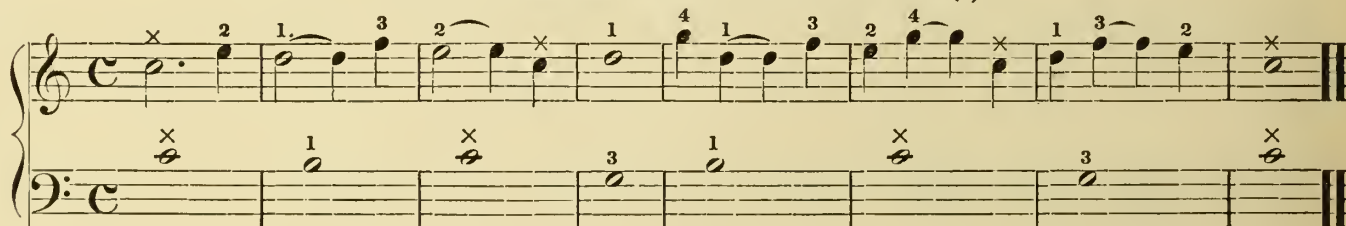
EXAMPLE.



EFFECT.



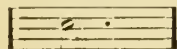
No. 2. EXERCISE—to show the value of a Tie. (1).



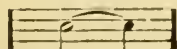
(2). DOTTED NOTES.

A Dot placed after a note, adds one half to its value.

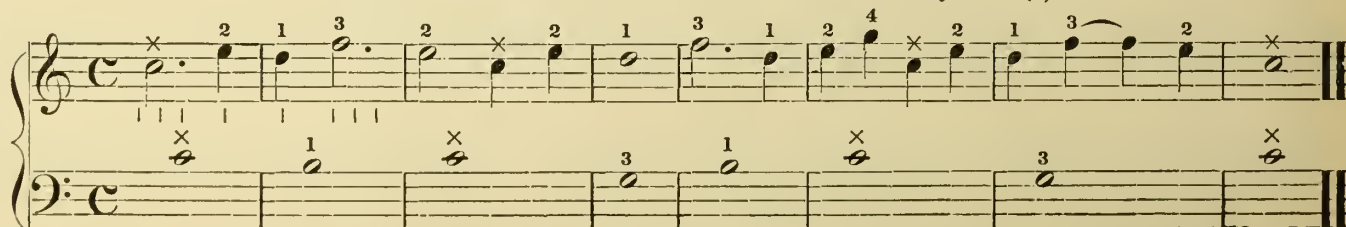
EXAMPLE.



EFFECT.



No. 3. EXERCISE—to show the value of a Dotted Half Note. (2).



No. 4. EXERCISE—IN WHICH BOTH HANDS PLAY THE TREBLE CLEF.

Count aloud four quarters in each measure.

No. 5. EXERCISE—AS ABOVE.

Count aloud four quarters in each measure.

No. 6. EXERCISE—AS ABOVE.

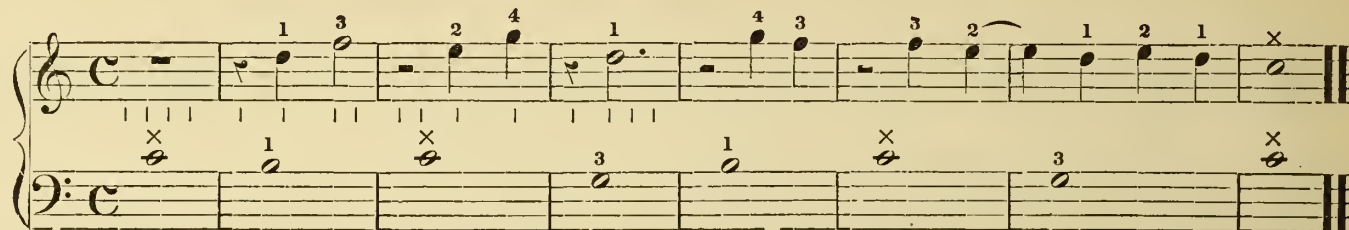
Count aloud four quarters in each measure.

(3). RESTS.

A whole note rest is of equal duration with the whole note.

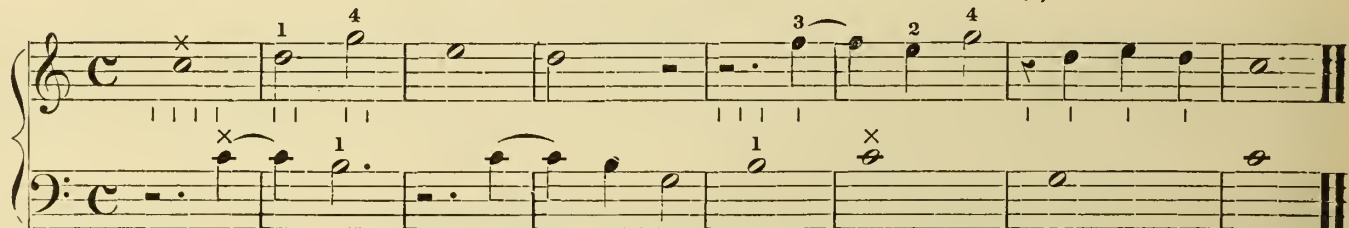
A half note rest is of equal duration with the half note.

A quarter note rest is of equal duration with the quarter note.



(4). DOTTED RESTS.

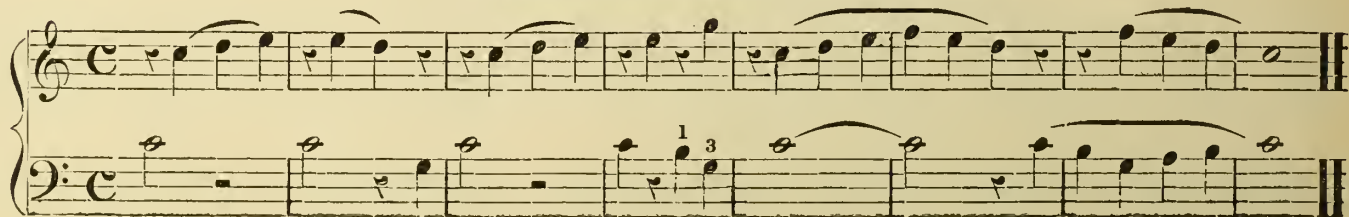
A half note rest with a dot is of equal duration to three quarter rests.



(5). THE SLUR.

A Slur is the same form as a tie. It is placed over or under notes of different degrees. The finger should be held down until the next key is struck. Passages so marked are called *Legato*.

EXERCISE—to show the value of the *Skur.* (5).



THREE EXERCISES FOR THE FIVE FINGERS.

No. 1. EXERCISE—WITH EIGHTH NOTES FOR BOTH HANDS.

(1)

Play this Exercise twenty times in succession.

(1) Eighth notes —Count
aloud four eighth notes in
each measure

No. 2. EXERCISE—WITH SIXTEENTH NOTES FOR BOTH HANDS.

(2)

(2) Sixteenth notes. —
Count aloud four sixteenth
notes in each measure

No. 3. EXERCISE—WITH TRIPLETS IN BOTH HANDS.

(3)

(3) Triplets. — Count
aloud four Triplets in each
measure

EXERCISE—TO CHANGE AND EXTEND THE FINGERS IN EACH HAND.

(1) Extend the second finger of the left hand to G.

(2) The sign > shows that the first note should be emphasized and the second note played lightly.

MODERATO.

(3) Mind the accidental sharps in the Base.

(4) The \sharp is intended to restore the F (previously sharpened) to its natural position.

(5) Extend the left hand an Octave for the upper C in the Base.

SLOW.

(1)

(1) A turn is generally indicated by the sign \approx

(2)

(3)

(2) Mind the accidental Sharp on F.

(3) A pause means that the note under it should be held down double the time of the value of the note

(4)

(4) Observe that the fingering of the first three notes in the Treble is different from those at the beginning.

Practice the Scale of C.

MODERATO.

The image displays a musical score for a piano piece titled "The Rose Tree" in C major. The score is divided into three systems. The first system is a piano introduction marked "MODERATO." in common time (C). It features a treble and bass staff with a variety of chords and melodic lines, including some triplets and sixteenth-note patterns. The second system contains the song section, which begins with a treble staff melody and a bass staff accompaniment. This section includes a "First time" and a "Second time" ending, indicated by repeat signs and the text "First time." and "Second time." above the staff. The third system continues the song section with further melodic and harmonic development. The score is written in a clear, legible style with standard musical notation, including notes, rests, and bar lines.

The first system of musical notation consists of a treble and bass staff. The treble staff is in 3/4 time with a key signature of one sharp (F#). It contains eight measures of music. The first measure has a cross above the first eighth note and a '1' above the second. The second measure has a '2' above the first eighth note and a '1' above the second. The third measure has a cross above the first eighth note and a '2' above the second. The fourth measure has a cross above the first eighth note and a '2' above the second. The fifth measure has a '1' above the first eighth note and a '3' above the second. The sixth measure has a cross above the first eighth note and a '2' above the second. The seventh measure has a '2' above the first eighth note and a '1' above the second. The eighth measure has a '1' above the first eighth note and a '3' above the second. The bass staff contains eight measures of music, each with a whole note chord. The first measure has a whole rest. The second measure has a whole note chord. The third measure has a whole note chord. The fourth measure has a whole note chord. The fifth measure has a whole note chord. The sixth measure has a whole note chord. The seventh measure has a whole note chord. The eighth measure has a whole note chord.

The second system of musical notation consists of a treble and bass staff. The treble staff is in 3/4 time with a key signature of one sharp (F#). It contains eight measures of music. The first measure has a cross above the first eighth note and a '2' above the second. The second measure has a '1' above the first eighth note and a '3' above the second. The third measure has a whole note chord. The fourth measure has a whole note chord. The fifth measure has a cross above the first eighth note and a '1' above the second. The sixth measure has a '2' above the first eighth note and a '1' above the second. The seventh measure has a whole note chord. The eighth measure has a whole note chord. The bass staff contains eight measures of music, each with a whole note chord. The first measure has a whole rest. The second measure has a whole note chord. The third measure has a whole note chord. The fourth measure has a whole note chord. The fifth measure has a whole note chord. The sixth measure has a whole note chord. The seventh measure has a whole note chord. The eighth measure has a whole note chord.

The third system of musical notation consists of a treble and bass staff. The treble staff is in 3/4 time with a key signature of one sharp (F#). It contains eight measures of music. The first measure has a '2' above the first eighth note and a '1' above the second. The second measure has a cross above the first eighth note and a '2' above the second. The third measure has a cross above the first eighth note and a '2' above the second. The fourth measure has a '1' above the first eighth note and a '3' above the second. The fifth measure has a cross above the first eighth note and a '2' above the second. The sixth measure has a '2' above the first eighth note and a '1' above the second. The seventh measure has a cross above the first eighth note and a '2' above the second. The eighth measure has a '1' above the first eighth note and a '3' above the second. The bass staff contains eight measures of music, each with a whole note chord. The first measure has a whole rest. The second measure has a whole note chord. The third measure has a whole note chord. The fourth measure has a whole note chord. The fifth measure has a whole note chord. The sixth measure has a whole note chord. The seventh measure has a whole note chord. The eighth measure has a whole note chord.

This musical score is for a piece titled "SPANISH MELODY. NO. 2." It is written for a piano and consists of three systems of music. Each system contains a right-hand melody and a left-hand accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The right-hand part features a melodic line with various ornaments, including grace notes and slurs, and is heavily annotated with fingerings (1-4) and breath marks (X). The left-hand part provides a harmonic accompaniment with chords and single notes, also including fingerings and breath marks. The piece concludes with a double bar line and repeat dots.

System 1:
Right Hand: Treble clef, 3/4 time. Melody with ornaments and slurs. Fingerings: 1, 2, 4, 3, 4, 2, 1, 3, 1, 3, 3, 2, 2, 2, 3, 1, 2, 4, 3, 4, 2, 1, 3, 1, 3, 3, 2, 2, 2, 1. Breath marks (X) are present above several notes.
Left Hand: Treble clef, 3/4 time. Accompaniment with chords and single notes. Fingerings: 3, 4. Breath marks (X) are present above the first and second measures.

System 2:
Right Hand: Treble clef, 3/4 time. Continuation of the melody. Fingerings: 1, 3, 3, 2, 2, 4, 3, 3, 1, 3, 2, 1, 2, 4, 3, 1, 3, 1, 3. Breath marks (X) are present above several notes.
Left Hand: Treble clef, 3/4 time. Continuation of the accompaniment. Fingerings: 4, 3, 3. Breath marks (X) are present above the first and second measures.

System 3:
Right Hand: Treble clef, 3/4 time. Continuation of the melody. Fingerings: 1, 3, 3, 2, 2, 4, 3, 3, 1, 3, 2, 1, 2, 4, 3, 1, 3, 1, 3. Breath marks (X) are present above several notes.
Left Hand: Treble clef, 3/4 time. Continuation of the accompaniment. Fingerings: 4, 3, 3. Breath marks (X) are present above the first and second measures.

SLOW.

The first system of musical notation for 'Bounding Billows' is in 2/4 time with a key signature of one sharp (F#). It consists of a treble and a bass staff. The treble staff features a series of chords, many of which are marked with 'x' and fingerings (1-4). The bass staff contains a continuous eighth-note accompaniment. The system concludes with a double bar line and a repeat sign.

The second system of musical notation continues the piece. It maintains the same 2/4 time and key signature. The treble staff continues with chords and fingerings, while the bass staff provides a steady eighth-note accompaniment. The system ends with a double bar line and a repeat sign.

The third system of musical notation is the final system on this page. It follows the same musical structure as the previous systems, with chords in the treble and eighth-note accompaniment in the bass. The system concludes with a double bar line and a repeat sign.

First system of musical notation for "HOME—AS A WALTZ." The system consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 3/8. The tempo marking "SLOW." is written below the bass staff. The music features a melody in the treble staff with various ornaments (marked with 'x') and fingerings (1, 2, 4). The bass staff provides a harmonic accompaniment with chords and single notes, including a final measure with a 4-measure rest.

Second system of musical notation for "HOME—AS A WALTZ." This system continues the melody and accompaniment from the first system. It includes a wavy line with the marking "8va" above the treble staff, indicating an octave shift. The notation continues with similar melodic and harmonic patterns.

Third system of musical notation for "HOME—AS A WALTZ." This system concludes the piece with a final cadence. It features triplets in the treble staff and corresponding chords in the bass staff. The piece ends with a double bar line.

Practice the Scale of G.

ALLEGRETTO.

The musical score is written for piano and bass. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked ALLEGRETTO.

First System: The piano part begins with a melody in the right hand, featuring fingerings 2, 1, and a cross (X) over the first measure. The bass part provides a harmonic accompaniment. The tempo is marked *mf*.

Second System: This system includes a first and second ending. The piano part has a *dim.* (diminuendo) marking. The bass part has a *mf* (mezzo-forte) marking. The first ending is marked "First time." and the second ending is marked "Second time."

Third System: The piano part continues with a melody, featuring fingerings 3, 2, 4, 2, 1, and a cross (X) over the first measure. The bass part has a *for* (forte) marking. The tempo is marked *dim.* (diminuendo).

40 SIX PROGRESSIVE EXERCISES IN F, TO GIVE EQUALITY TO THE FIVE FINGERS.

No. 1.

Exercise No. 1 is a piano piece in F major, 2/4 time. The right hand (treble clef) plays a sequence of eighth-note chords: F4-A4-C5, G4-B4-D5, A4-C5-E5, B4-D5-F5, C5-E5-G5, D5-F5-A5, E5-G5-B5, F5-A5-C6. The left hand (bass clef) plays a sequence of eighth-note chords: F3-A3-C4, G3-B3-D4, A3-C4-E4, B3-D4-F4, C4-E4-G4, D4-F4-A4, E4-G4-B4, F4-A4-C5. Fingering numbers (1-4) are written below the notes. 'X' marks are placed above the first notes of the first and third measures of both hands.

No. 2.

Exercise No. 2 is a piano piece in F major, 2/4 time. The right hand (treble clef) plays a sequence of eighth-note chords: F4-A4-C5, G4-B4-D5, A4-C5-E5, B4-D5-F5, C5-E5-G5, D5-F5-A5, E5-G5-B5, F5-A5-C6. The left hand (bass clef) plays a sequence of eighth-note chords: F3-A3-C4, G3-B3-D4, A3-C4-E4, B3-D4-F4, C4-E4-G4, D4-F4-A4, E4-G4-B4, F4-A4-C5. Fingering numbers (1-4) are written below the notes. 'X' marks are placed above the first notes of the first and third measures of both hands.

No. 3.

Exercise No. 3 is a piano piece in F major, 2/4 time. The right hand (treble clef) plays a sequence of eighth-note chords: F4-A4-C5, G4-B4-D5, A4-C5-E5, B4-D5-F5, C5-E5-G5, D5-F5-A5, E5-G5-B5, F5-A5-C6. The left hand (bass clef) plays a sequence of eighth-note chords: F3-A3-C4, G3-B3-D4, A3-C4-E4, B3-D4-F4, C4-E4-G4, D4-F4-A4, E4-G4-B4, F4-A4-C5. Fingering numbers (1-4) are written below the notes. 'X' marks are placed above the first notes of the first and third measures of both hands.

SIX PROGRESSIVE EXERCISES IN F, TO GIVE EQUALITY TO THE FIVE FINGERS. 11

No. 4.

Exercise No. 4 is a piano piece in F major, 2/4 time. The right hand (treble clef) and left hand (bass clef) both play a continuous sequence of eighth and sixteenth notes. Fingerings are indicated by numbers 1-4 and 'x' marks. The piece concludes with a double bar line.

No. 5.

Exercise No. 5 is a piano piece in F major, 2/4 time. The right hand (treble clef) and left hand (bass clef) both play a continuous sequence of eighth and sixteenth notes. Fingerings are indicated by numbers 1-4 and 'x' marks. The piece concludes with a double bar line.

No. 6.

Exercise No. 6 is a piano piece in F major, 2/4 time. The right hand (treble clef) and left hand (bass clef) both play a continuous sequence of eighth and sixteenth notes. Fingerings are indicated by numbers 1-4 and 'x' marks. The piece concludes with a double bar line.

ANDANTE.

First system of musical notation. The treble staff contains a melody with various fingerings (2, 2 1 2, 1, 1 X 1, 2, 4 3 1, 2, 2 1 2, 1, X 4 3 1, X 2 1 X) and rests marked with 'X'. The bass staff provides a harmonic accompaniment with fingerings (3, 1, 4, 2, 3, 1, 3) and rests marked with 'X'.

Second system of musical notation. The treble staff continues the melody with fingerings (2 1 2 1 2 1, X 4 4 3 2, 1 3 3 2, 2 4 4 3 2, 1 3 3 2, 2 1) and rests marked with 'X'. The bass staff continues the accompaniment with fingerings (X 2, X 1, X 1, X) and rests marked with 'X'.

Third system of musical notation. The treble staff concludes the melody with fingerings (X 2 1 2, X 2 1 X, 1, X 2 1 X, 1, X 4 3 1, X 2 1 X) and rests marked with 'X'. The bass staff concludes the accompaniment with fingerings (3, 1) and rests marked with 'X'.

ANDANTINO.

The musical score is written for a piano and features a melody with several ornaments and fingerings. The tempo is marked 'ANDANTINO.' and the time signature is 2/4. The key signature has one flat (B-flat). The score is divided into three systems, each with a right-hand melody staff and a left-hand accompaniment staff. The melody includes various ornaments (marked with 'x') and fingerings (marked with numbers 1, 2, 4). The accompaniment consists of a steady eighth-note pattern with occasional rests and slurs.

ANDANTINO. *pia*

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The tempo is marked 'ANDANTINO' and the dynamics 'pia'. The melody in the treble clef begins with a quarter note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The bass clef accompaniment starts with a half rest, followed by a series of eighth notes. Fingering numbers (1, 2, 3, 4) and breath marks (X) are present throughout the system.

The second system of musical notation continues the piece. It features a grand staff with a treble and bass clef. The melody in the treble clef includes a series of eighth notes and a half note. The bass clef accompaniment consists of eighth notes. Fingering numbers and breath marks are used to indicate performance technique.

The third system of musical notation concludes the piece. It features a grand staff with a treble and bass clef. The melody in the treble clef includes a series of eighth notes and a half note. The bass clef accompaniment consists of eighth notes. Fingering numbers and breath marks are used to indicate performance technique.

MODERATO.

LESSON

TO GIVE EXPRESSION—TO SHOW THE FINGERING OF THE CHROMATIC SCALE, AND TO CROSS THE RIGHT HAND OVER THE LEFT.

The image shows a musical score for a piano introduction and a waltz section. The piano introduction is in 3/4 time, and the waltz section is in 3/4 time. The score includes a treble and bass staff with various musical notations, including notes, rests, and fingerings. The piano introduction is marked with a piano (p) dynamic, and the waltz section is marked with a waltz (V) dynamic. The score is written in G major (one sharp) and 3/4 time. The piano introduction consists of 8 measures, and the waltz section consists of 8 measures. The score is written for a single piano.

Musical score for "The Rose Tree" in G major, 3/4 time. The score is for voice and piano. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The key signature has one sharp (F#). The tempo is marked "Allegretto". The lyrics are: "for the rose tree is growing / and the leaves are green / and the flowers are red / and the fruit is sweet". The score includes various musical notations such as notes, rests, and dynamic markings like "for", "pia", and "crescend".

ALLEGRETTO.

for

The first system of musical notation is for the piece 'HUNGARIAN NATIONAL'. It is in 3/4 time and D major. The tempo is marked 'ALLEGRETTO.' and the instruction 'for' is written below the treble staff. The treble staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. It contains a series of chords and single notes, with some notes marked with 'x' and '1'. The bass staff begins with a bass clef, a key signature of two sharps, and a 3/4 time signature. It contains a series of chords and single notes, with some notes marked with 'x' and '1'. The system ends with a double bar line.

The second system of musical notation continues the piece. The treble staff begins with a treble clef, a key signature of two sharps, and a 3/4 time signature. It contains a series of chords and single notes, with some notes marked with 'x' and '1'. The bass staff begins with a bass clef, a key signature of two sharps, and a 3/4 time signature. It contains a series of chords and single notes, with some notes marked with 'x' and '1'. The system ends with a double bar line.

The third system of musical notation continues the piece. The treble staff begins with a treble clef, a key signature of two sharps, and a 3/4 time signature. It contains a series of chords and single notes, with some notes marked with 'x' and '1'. The bass staff begins with a bass clef, a key signature of two sharps, and a 3/4 time signature. It contains a series of chords and single notes, with some notes marked with 'x' and '1'. The system ends with a double bar line.

TWELVE MAJOR SCALES FINGERED.

THE pupil should at first play each hand separately, then put the Treble and Base together. Play slowly at first, and gradually increase the velocity. Repeat each scale ten times, and finish with the concluding half note.

No. 1. C.

Musical notation for No. 1. C. Major Scale. The scale is written in 2/4 time, spanning two staves (Treble and Bass). The Treble staff begins on middle C (C4) and the Bass staff begins on C3. The scale consists of eight measures, each containing a half note. The notes are: C4, D4, E4, F4, G4, A4, B4, C5 (Treble) and C3, B2, A2, G2, F2, E2, D2, C2 (Bass). Fingerings are indicated by numbers 1-4 above or below notes. 'X' marks indicate where the hands cross. The scale concludes with a half note on C4 in the Treble staff and C2 in the Bass staff.

No. 2. G.

Musical notation for No. 2. G. Major Scale. The scale is written in 2/4 time, spanning two staves (Treble and Bass). The Treble staff begins on G4 and the Bass staff begins on G3. The scale consists of eight measures, each containing a half note. The notes are: G4, A4, B4, C5, D5, E5, F#5, G5 (Treble) and G3, F#3, E3, D3, C3, B2, A2, G2 (Bass). Fingerings are indicated by numbers 1-4 above or below notes. 'X' marks indicate where the hands cross. The scale concludes with a half note on G4 in the Treble staff and G2 in the Bass staff.

No. 3. D.

Musical notation for No. 3. D. Major Scale. The scale is written in 2/4 time, spanning two staves (Treble and Bass). The Treble staff begins on D4 and the Bass staff begins on D3. The scale consists of eight measures, each containing a half note. The notes are: D4, E4, F#4, G4, A4, B4, C#5, D5 (Treble) and D3, C#3, B2, A2, G2, F#2, E2, D2 (Bass). Fingerings are indicated by numbers 1-4 above or below notes. 'X' marks indicate where the hands cross. The scale concludes with a half note on D4 in the Treble staff and D2 in the Bass staff.

TWELVE MAJOR SCALES FINGERED

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No. 4. A.

Handwritten musical notation for No. 4. A. in A major, 2/4 time. The score consists of two staves, Treble and Bass. The Treble staff starts on A4 and the Bass staff starts on A3. Both staves play the A major scale (A-B-C#-D-E-F#-G#-A) in ascending and descending directions. Fingerings are indicated by numbers 1-4. 'X' marks indicate where the left hand crosses the right hand. The piece ends with a double bar line.

No. 5. E.

Handwritten musical notation for No. 5. E. in E major, 2/4 time. The score consists of two staves, Treble and Bass. The Treble staff starts on E4 and the Bass staff starts on E3. Both staves play the E major scale (E-F#-G#-A-B-C#-D#-E) in ascending and descending directions. Fingerings are indicated by numbers 1-4. 'X' marks indicate where the left hand crosses the right hand. The piece ends with a double bar line.

No. 6. B.

Handwritten musical notation for No. 6. B. in B major, 2/4 time. The score consists of two staves, Treble and Bass. The Treble staff starts on B4 and the Bass staff starts on B2. Both staves play the B major scale (B-C#-D#-E-F#-G#-A#-B) in ascending and descending directions. Fingerings are indicated by numbers 1-4. 'X' marks indicate where the left hand crosses the right hand. The piece ends with a double bar line.

TWELVE MAJOR SCALES FINGERED.

As a general rule the third finger in the right hand is placed on Bb. Great care should be taken, in placing the thumb under the third finger, not to sink the wrist, as it gives an awkward, limping motion to the hand.

No. 7. F.

Handwritten musical notation for No. 7, F major scale. The piece is in 2/4 time and consists of two staves. The right hand (treble clef) and left hand (bass clef) both play the scale. Fingerings are indicated by numbers 1-3 above notes and 'x' below notes. The scale is written in a single system with repeat signs at the end of each line.

No. 8. Bb.

Handwritten musical notation for No. 8, Bb major scale. The piece is in 2/4 time and consists of two staves. The right hand (treble clef) and left hand (bass clef) both play the scale. Fingerings are indicated by numbers 1-3 above notes and 'x' below notes. The scale is written in a single system with repeat signs at the end of each line.

No. 9. Eb.

Handwritten musical notation for No. 9, Eb major scale. The piece is in 2/4 time and consists of two staves. The right hand (treble clef) and left hand (bass clef) both play the scale. Fingerings are indicated by numbers 1-3 above notes and 'x' below notes. The scale is written in a single system with repeat signs at the end of each line.

TWELVE MAJOR SCALES FINGERED.

No. 10 Ab.

No. 11. Db. (1.)

No. 12. Gb. (2.)

(1). The scales of D \flat Major and C \sharp Major are fingered in the same manner.

(2). G \flat Major and F \sharp Major are fingered alike.

SIX MELODIC MINOR SCALES FINGERED.

The rules of modulation require that, in the ascending Melodic Minor Scale, the sixth and seventh should be raised a diatonic semitone. In descending, the seventh and sixth are lowered to their proper places, according to the signature.

No. 1. A.

Ascending: A4 (1), B4 (2), C#4 (3), D5 (4), C#4 (3), B4 (2), A4 (1).
 Descending: A4 (1), G#4 (2), F#4 (3), E5 (4), D5 (3), C#4 (2), B4 (1).
 Bass: A3 (1), G#3 (2), F#3 (3), E4 (4), D4 (3), C#4 (2), B4 (1).

No. 2. E.

Ascending: E4 (1), F#4 (2), G#4 (3), A5 (4), G#4 (3), F#4 (2), E4 (1).
 Descending: E4 (1), D#4 (2), C#4 (3), B4 (4), A4 (3), G#4 (2), F#4 (1).
 Bass: E3 (1), D#3 (2), C#3 (3), B3 (4), A3 (3), G#3 (2), F#3 (1).

No. 3. E.

Ascending: E4 (1), F#4 (2), G#4 (3), A5 (4), G#4 (3), F#4 (2), E4 (1).
 Descending: E4 (1), D#4 (2), C#4 (3), B4 (4), A4 (3), G#4 (2), F#4 (1).
 Bass: E3 (1), D#3 (2), C#3 (3), B3 (4), A3 (3), G#3 (2), F#3 (1).

SIX MELODIC MINOR SCALES FINGERED.

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No. 4. F#.

Handwritten musical notation for No. 4, F# minor scale, 2/4 time signature. The piece consists of two staves, Treble and Bass. The Treble staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The Bass staff begins with a bass clef, the same key signature, and time signature. The notation includes fingerings (1, 2, 3) and breath marks (X) throughout the scale runs. The piece concludes with a double bar line and repeat dots.

No. 5. C#.

Handwritten musical notation for No. 5, C# minor scale, 2/4 time signature. The piece consists of two staves, Treble and Bass. The Treble staff begins with a treble clef, a key signature of three sharps (F#, C#, and G#), and a 2/4 time signature. The Bass staff begins with a bass clef, the same key signature, and time signature. The notation includes fingerings (1, 2, 3) and breath marks (X) throughout the scale runs. The piece concludes with a double bar line and repeat dots.

No. 6. G#.

Handwritten musical notation for No. 6, G# minor scale, 2/4 time signature. The piece consists of two staves, Treble and Bass. The Treble staff begins with a treble clef, a key signature of three sharps (F#, C#, and G#), and a 2/4 time signature. The Bass staff begins with a bass clef, the same key signature, and time signature. The notation includes fingerings (1, 2, 3) and breath marks (X) throughout the scale runs. The piece concludes with a double bar line and repeat dots.

STUDY, FOR THE PRACTICE OF THIRDS, IN BOTH HANDS.

ALLEGRETTO. *Play Andantino at first. When the difficulties are surmounted, increase the Tempo Allegretto.*

for.

8va *Loco.*

f *mf*

STUDY, FOR THE PRACTICE OF THIRDS, IN BOTH HANDS. Concluded.

The musical score for "The Rose Tree" is presented on a single page. It features a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 2/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The piece begins with a forte (ff) dynamic and concludes with a mezzo-forte (mf) dynamic. The score includes a repeat sign and a double bar line. The tempo is marked "Allegretto".

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for a piano and voice. The piano part consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The tempo is marked "Allegretto". The score includes various musical notations such as notes, rests, and fingerings. The lyrics "The Rose Tree" are written below the piano part. The score is divided into measures by vertical bar lines. The first measure of the piano part is a whole note chord of G4, B4, and D5. The second measure is a whole note chord of G4, B4, and D5. The third measure is a whole note chord of G4, B4, and D5. The fourth measure is a whole note chord of G4, B4, and D5. The fifth measure is a whole note chord of G4, B4, and D5. The sixth measure is a whole note chord of G4, B4, and D5. The seventh measure is a whole note chord of G4, B4, and D5. The eighth measure is a whole note chord of G4, B4, and D5. The ninth measure is a whole note chord of G4, B4, and D5. The tenth measure is a whole note chord of G4, B4, and D5. The eleventh measure is a whole note chord of G4, B4, and D5. The twelfth measure is a whole note chord of G4, B4, and D5. The thirteenth measure is a whole note chord of G4, B4, and D5. The fourteenth measure is a whole note chord of G4, B4, and D5. The fifteenth measure is a whole note chord of G4, B4, and D5. The sixteenth measure is a whole note chord of G4, B4, and D5. The seventeenth measure is a whole note chord of G4, B4, and D5. The eighteenth measure is a whole note chord of G4, B4, and D5. The nineteenth measure is a whole note chord of G4, B4, and D5. The twentieth measure is a whole note chord of G4, B4, and D5. The twenty-first measure is a whole note chord of G4, B4, and D5. The twenty-second measure is a whole note chord of G4, B4, and D5. The twenty-third measure is a whole note chord of G4, B4, and D5. The twenty-fourth measure is a whole note chord of G4, B4, and D5. The twenty-fifth measure is a whole note chord of G4, B4, and D5. The twenty-sixth measure is a whole note chord of G4, B4, and D5. The twenty-seventh measure is a whole note chord of G4, B4, and D5. The twenty-eighth measure is a whole note chord of G4, B4, and D5. The twenty-ninth measure is a whole note chord of G4, B4, and D5. The thirtieth measure is a whole note chord of G4, B4, and D5. The thirty-first measure is a whole note chord of G4, B4, and D5. The thirty-second measure is a whole note chord of G4, B4, and D5. The thirty-third measure is a whole note chord of G4, B4, and D5. The thirty-fourth measure is a whole note chord of G4, B4, and D5. The thirty-fifth measure is a whole note chord of G4, B4, and D5. The thirty-sixth measure is a whole note chord of G4, B4, and D5. The thirty-seventh measure is a whole note chord of G4, B4, and D5. The thirty-eighth measure is a whole note chord of G4, B4, and D5. The thirty-ninth measure is a whole note chord of G4, B4, and D5. The fortieth measure is a whole note chord of G4, B4, and D5. The forty-first measure is a whole note chord of G4, B4, and D5. The forty-second measure is a whole note chord of G4, B4, and D5. The forty-third measure is a whole note chord of G4, B4, and D5. The forty-fourth measure is a whole note chord of G4, B4, and D5. The forty-fifth measure is a whole note chord of G4, B4, and D5. The forty-sixth measure is a whole note chord of G4, B4, and D5. The forty-seventh measure is a whole note chord of G4, B4, and D5. The forty-eighth measure is a whole note chord of G4, B4, and D5. The forty-ninth measure is a whole note chord of G4, B4, and D5. The fiftieth measure is a whole note chord of G4, B4, and D5. The fifty-first measure is a whole note chord of G4, B4, and D5. The fifty-second measure is a whole note chord of G4, B4, and D5. The fifty-third measure is a whole note chord of G4, B4, and D5. The fifty-fourth measure is a whole note chord of G4, B4, and D5. The fifty-fifth measure is a whole note chord of G4, B4, and D5. The fifty-sixth measure is a whole note chord of G4, B4, and D5. The fifty-seventh measure is a whole note chord of G4, B4, and D5. The fifty-eighth measure is a whole note chord of G4, B4, and D5. The fifty-ninth measure is a whole note chord of G4, B4, and D5. The sixtieth measure is a whole note chord of G4, B4, and D5. The sixty-first measure is a whole note chord of G4, B4, and D5. The sixty-second measure is a whole note chord of G4, B4, and D5. The sixty-third measure is a whole note chord of G4, B4, and D5. The sixty-fourth measure is a whole note chord of G4, B4, and D5. The sixty-fifth measure is a whole note chord of G4, B4, and D5. The sixty-sixth measure is a whole note chord of G4, B4, and D5. The sixty-seventh measure is a whole note chord of G4, B4, and D5. The sixty-eighth measure is a whole note chord of G4, B4, and D5. The sixty-ninth measure is a whole note chord of G4, B4, and D5. The seventieth measure is a whole note chord of G4, B4, and D5. The seventy-first measure is a whole note chord of G4, B4, and D5. The seventy-second measure is a whole note chord of G4, B4, and D5. The seventy-third measure is a whole note chord of G4, B4, and D5. The seventy-fourth measure is a whole note chord of G4, B4, and D5. The seventy-fifth measure is a whole note chord of G4, B4, and D5. The seventy-sixth measure is a whole note chord of G4, B4, and D5. The seventy-seventh measure is a whole note chord of G4, B4, and D5. The seventy-eighth measure is a whole note chord of G4, B4, and D5. The seventy-ninth measure is a whole note chord of G4, B4, and D5. The eightieth measure is a whole note chord of G4, B4, and D5. The eighty-first measure is a whole note chord of G4, B4, and D5. The eighty-second measure is a whole note chord of G4, B4, and D5. The eighty-third measure is a whole note chord of G4, B4, and D5. The eighty-fourth measure is a whole note chord of G4, B4, and D5. The eighty-fifth measure is a whole note chord of G4, B4, and D5. The eighty-sixth measure is a whole note chord of G4, B4, and D5. The eighty-seventh measure is a whole note chord of G4, B4, and D5. The eighty-eighth measure is a whole note chord of G4, B4, and D5. The eighty-ninth measure is a whole note chord of G4, B4, and D5. The ninetieth measure is a whole note chord of G4, B4, and D5. The ninety-first measure is a whole note chord of G4, B4, and D5. The ninety-second measure is a whole note chord of G4, B4, and D5. The ninety-third measure is a whole note chord of G4, B4, and D5. The ninety-fourth measure is a whole note chord of G4, B4, and D5. The ninety-fifth measure is a whole note chord of G4, B4, and D5. The ninety-sixth measure is a whole note chord of G4, B4, and D5. The ninety-seventh measure is a whole note chord of G4, B4, and D5. The ninety-eighth measure is a whole note chord of G4, B4, and D5. The ninety-ninth measure is a whole note chord of G4, B4, and D5. The hundredth measure is a whole note chord of G4, B4, and D5.

A musical score for a piano piece. The score is written on two staves, treble and bass clef. The key signature is one sharp (F#). The time signature is 2/4. The melody in the treble staff consists of eighth and sixteenth notes, with some slurs. The bass staff features a rhythmic accompaniment of eighth notes and chords. The word "Crescendo" is written across the middle of the score, indicating a dynamic increase. The piece ends with a double bar line and repeat dots.

3 1 4 4 2 2 3 4 1 4 3 3 1 2 3 4 2 1

Con Spirito.

2 3 4 4 3 2 3 4 4 3 2 1 2 3 4

f

2 2 4 3 2 1 2 1 2 3 1

mf

Repeat for.

ANDANTE.

Legato.

The first system of musical notation is for the piece 'Shells of Ocean'. It consists of a grand staff with a treble and bass clef. The time signature is 3/8. The tempo is marked 'ANDANTE.' and the articulation is 'Legato.'. The melody in the treble clef features various fingerings (1, 2, 1, 4, 3, 2, 1, 2, 1, 2, 3, 3) and includes 'x' marks above certain notes. The bass clef accompaniment consists of chords and single notes, with fingerings 4 and 3 indicated.

The second system of musical notation continues the piece. It features a grand staff with a treble and bass clef. The melody in the treble clef includes fingerings (2, 1, 2, 1, 2, 3, 2, 3, 2, 4, 2, 1, 3, 2, 1, 2) and 'x' marks. The bass clef accompaniment includes chords and single notes, with fingerings 4 and 2 indicated. A 'Dim.' (diminuendo) marking is present at the end of the system.

The third system of musical notation continues the piece. It features a grand staff with a treble and bass clef. The tempo is marked 'Tempo.'. The melody in the treble clef includes fingerings (4, 1, 4, 3, 2, 1, 2, 1) and 'x' marks. The bass clef accompaniment includes chords and single notes, with fingerings 1 and 2 indicated. The system concludes with a first ending ('1st time.') and a second ending ('2d time.') marked with repeat signs. A 'D. C.' (Da Capo) marking is present at the end of the system.

WASHINGTON'S MARCH.

MAESTOSO.

The musical score for "WASHINGTON'S MARCH" is written in a grand staff format, featuring a treble clef and a bass clef. The key signature is D major (two sharps) and the time signature is 2/4. The tempo marking "MAESTOSO." is placed to the left of the first system. The score is divided into three systems, each containing two staves. The first system consists of 8 measures. The second system consists of 8 measures. The third system consists of 8 measures. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are also "X" marks above certain notes, likely indicating specific performance techniques or accents. Fingerings (1, 2, 3, 4) are indicated throughout the piece.

MODERATO.

The first system of musical notation for the Silver Lake Waltz. It consists of a grand staff with a treble and bass clef. The time signature is 3/4. The key signature has one flat (B-flat). The tempo is marked 'MODERATO.' and the dynamics are 'pia.' and 'mf.'. The melody in the treble clef features various fingerings (1, 2, 3, 4) and articulations (accents, slurs, and 'x' marks). The bass clef provides a harmonic accompaniment with chords and single notes.

The second system of musical notation for the Silver Lake Waltz. It continues the melody and accompaniment from the first system. The dynamics are marked 'for.' (forte). The treble clef melody includes slurs and fingerings. The bass clef accompaniment consists of a steady pattern of chords.

The third system of musical notation for the Silver Lake Waltz. It concludes the piece. The dynamics are marked 'pia.' and 'for.'. The treble clef melody features a final flourish with slurs and fingerings. The bass clef accompaniment ends with a final chord.

ALLEGRO
MODERATO.

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The melody in the treble clef begins with a quarter note G4, followed by eighth notes A4 and B4, then a quarter note C5. This is followed by a half note D5, a quarter note E5, and a quarter note F#5. The bass line starts with a half note G3, followed by a half note F#3, then a half note E3. The melody continues with a quarter note D5, a quarter note C5, and a quarter note B4. The bass line continues with a half note D3, a half note C3, and a half note B2. The system concludes with a quarter note G4, a quarter note F#4, and a quarter note E4. The word "for" is written below the first measure, and "pia" is written below the last measure. There are various musical markings including slurs, accents, and fingerings (1, 3, 1, X, 1).

The second system of musical notation continues the piece. The treble clef melody features a quarter note G4, a quarter note F#4, and a quarter note E4. The bass line has a half note G3, a half note F#3, and a half note E3. The melody continues with a quarter note D5, a quarter note C5, and a quarter note B4. The bass line continues with a half note D3, a half note C3, and a half note B2. The system concludes with a quarter note G4, a quarter note F#4, and a quarter note E4. The word "pia" is written below the last measure. There are various musical markings including slurs, accents, and fingerings (4, 1, X, 2).

The third system of musical notation continues the piece. The treble clef melody features a quarter note G4, a quarter note F#4, and a quarter note E4. The bass line has a half note G3, a half note F#3, and a half note E3. The melody continues with a quarter note D5, a quarter note C5, and a quarter note B4. The bass line continues with a half note D3, a half note C3, and a half note B2. The system concludes with a quarter note G4, a quarter note F#4, and a quarter note E4. The word "pia" is written below the last measure. There are various musical markings including slurs, accents, and fingerings (3, 2, 3, 2, 2, 4, 3, 2).

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#). The music is written in 2/4 time. The treble staff features a melody with eighth and sixteenth notes, including slurs and ties. The bass staff provides a harmonic accompaniment with eighth and sixteenth notes. There are three instances of the word "for" written below the bass staff, each corresponding to a specific musical phrase. The first "for" is under a measure with a slur. The second "for" is under a measure with a slur and a cross symbol above it. The third "for" is under a measure with a slur. Fingering numbers 1 and 2 are visible above some notes in the bass staff.

The second system of musical notation continues the piece. It features a grand staff with a treble and bass clef. The key signature remains one sharp (F#). The treble staff has a melody with eighth and sixteenth notes, including slurs and ties. The bass staff provides a harmonic accompaniment with eighth and sixteenth notes. There is one instance of the word "for" written below the bass staff, corresponding to a specific musical phrase. Fingering numbers 1 and 2 are visible above some notes in the bass staff.

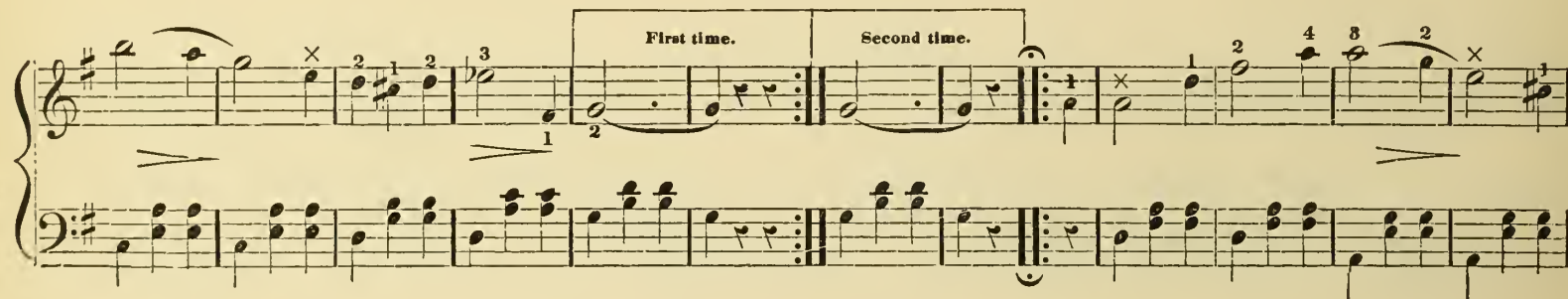
The third system of musical notation concludes the piece. It features a grand staff with a treble and bass clef. The key signature remains one sharp (F#). The treble staff has a melody with eighth and sixteenth notes, including slurs and ties. The bass staff provides a harmonic accompaniment with eighth and sixteenth notes. The system ends with a double bar line. Fingering numbers 1 and 2 are visible above some notes in the bass staff.

FAVORITE MELODY BY JULIEN.

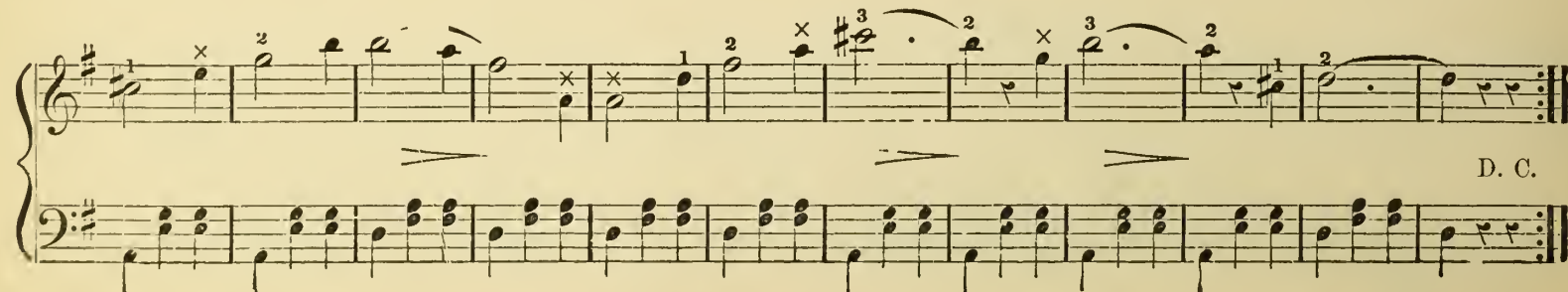
VALE.



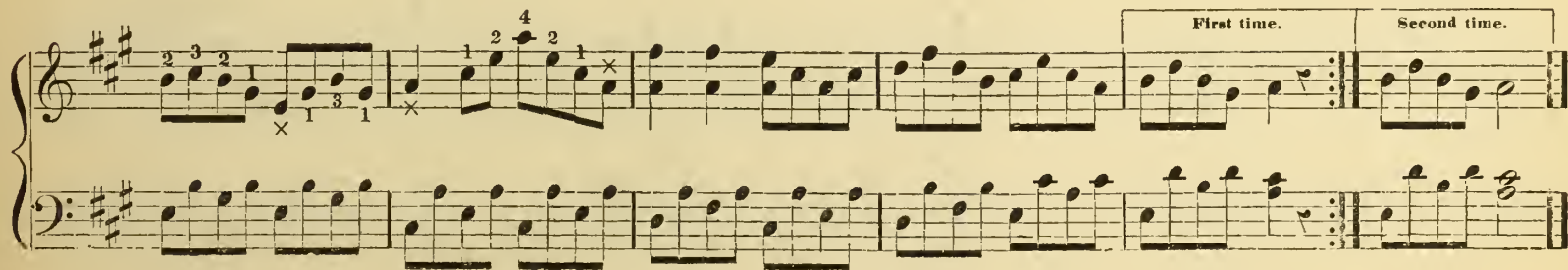
First time. Second time.



D. C.



ALLEGRO.



Second time 8va higher.

MAESTRO.

The musical score is arranged in three systems, each with a piano (piano) part on the left and an organ part on the right. The piano part is written in treble clef, and the organ part is written in bass clef. The key signature is one sharp (F#), and the time signature is common time (C).

System 1: The piano part begins with a treble clef and a key signature of one sharp. It features a series of eighth and sixteenth notes with fingerings (1, 2, 3, 4) and a repeat sign. The organ part consists of a series of chords and single notes in the bass clef, with a repeat sign. The word "MAESTRO." is written to the left of the organ part.

System 2: The piano part continues with a series of eighth and sixteenth notes, including a section marked "First time." and "Second time." with fingerings (1, 2, 3). The organ part continues with chords and single notes, including a section marked "First time." and "Second time." with fingerings (1, 2, 3).

System 3: The piano part continues with a series of eighth and sixteenth notes, including a section marked "First time." with fingerings (1, 2, 3). The organ part continues with chords and single notes, including a section marked "First time." with fingerings (1, 2, 3).

Second time, 3

8va

First system of musical notation. The treble staff begins with a 'Second time, 3' instruction and a wavy line. The bass staff has a wavy line. The music consists of eighth and sixteenth notes. A repeat sign is present. The system ends with a double bar line.

8va

First time. Second time.

Second system of musical notation. The treble staff has a wavy line. The bass staff has a wavy line. The music consists of eighth and sixteenth notes. A repeat sign is present. The system ends with a double bar line.

3

D. C.

Third system of musical notation. The treble staff has a wavy line. The bass staff has a wavy line. The music consists of eighth and sixteenth notes. A repeat sign is present. The system ends with a double bar line.

8va - - - - -

WALTZ.

p.

8va - - - - -

f.

8va - - - - -


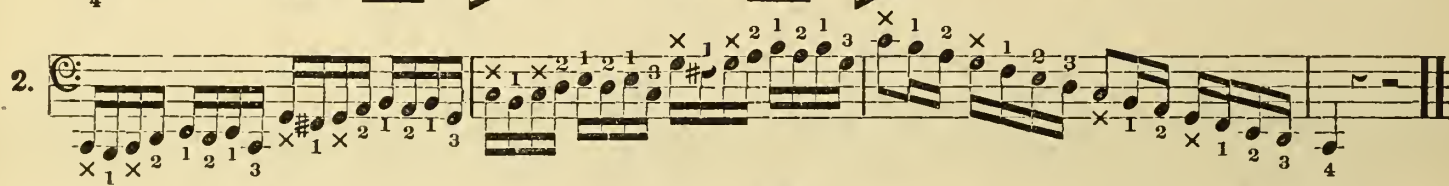
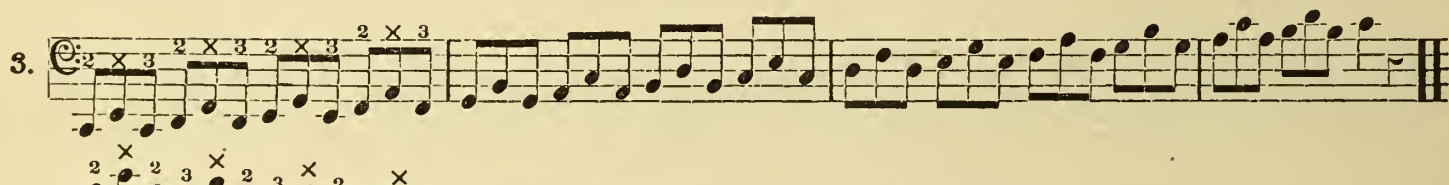
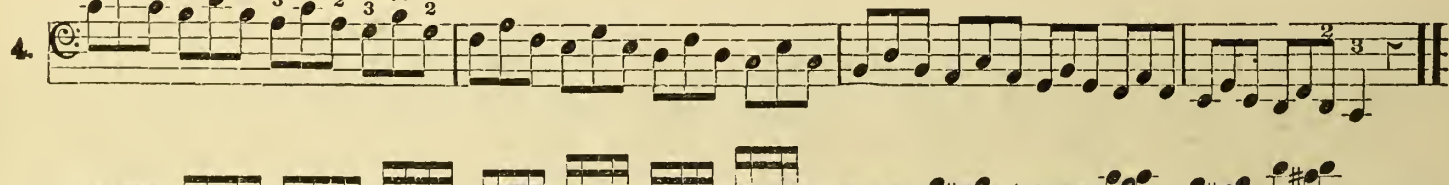
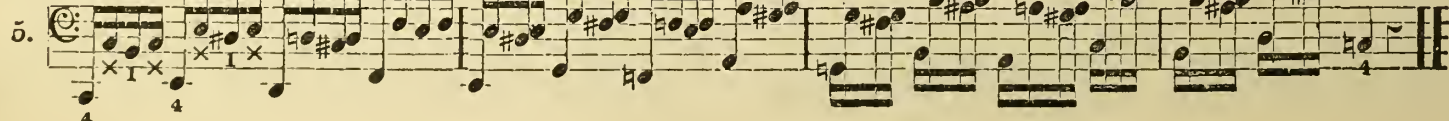
p. *pp.*

First system of musical notation. The treble staff features a melody with various ornaments and fingerings (4, 3, 4, 1, 3, 2). The bass staff provides a harmonic accompaniment of chords. A piano (*p.*) dynamic marking is present in the bass staff.

Second system of musical notation. The treble staff continues the melody with more ornaments and fingerings (4, 2, 1, 3, 4, 2, 3, 2, 3, 3, 2, 4). The bass staff has a forte (*f.*) dynamic marking. Both staves include repeat signs and trill ornaments.

Third system of musical notation. The treble staff continues the melody with ornaments and fingerings (4, 2, 3, 2, 4, 3, 2, 3, 2, 2, 3, 3, 4, 3, 2, 1, 1, 2). The bass staff features alternating forte (*sf.*) and piano (*p.*) dynamics. The system concludes with a double bar line.

PASSAGES FOR THE LEFT HAND.

1. 
2. 
3. 
4. 
5. 

PASSAGES TO EXERCISE THE RIGHT HAND

69

1.

2.

3.

4.

5.

6.

Life has no Charms.

Music by E. THOMAS.

ANDANTINO.

I look a-round—I look a-round, Life has no charms for

me; There is a pang in all I feel, A blight in all I see; . . . In

vain may joy a - round me glow, Or sum - mero'er me shine; There is no glance that fond - ly beams, No

heart that throbs to mine. . .

II.

Amid the bustling crowd I seek
 To lull within my breast
 Affection's thirsting tenderness,
 That cannot—will not rest.
 For O, where'er I turn, 'tis but
 In ceaseless gloom to pine;
 To meet no glance that fondly beams,
 No heart that turns to mine.

III.

And yet there is one gentle form—
 But why that thought recall?
 The nectar draught that love had filled,
 By fate is turned to gall:
 Those days of hope—that last fond sigh—
 To memory's tomb consign;
 The glance that beamed, the heart that throbb'd,
 Can ne'er on earth be mine.

The Ingle Side.

Melody by T. B. WEISKETHAL.

PLAINTIVE,
BUT NOT TOO
SLOW.

It's rare to see the morn - ing breeze, Like a bon - - fire frae the

sea; It's fair to see the bur - - nie kiss The lip o' the flow - 'ry

lea; And fine it is on green hill - side, Where hums the bon - - ny

bee, But ra - - - rer, fair - - er, fi - - ner far Is the In - - gle side for

me.

2 1 X
4 3 2

1 4 2 4 2 X 4 X 1 4

Detailed description: This is a musical score for a piano and voice. It consists of two systems. The first system has a treble staff with a melody and a bass staff with a piano accompaniment. The melody includes the lyrics 'bee, But ra - - - rer, fair - - er, fi - - ner far Is the In - - gle side for'. The piano part features a series of chords and moving lines. The second system continues the melody and piano accompaniment. The melody includes the lyrics 'me.' and is followed by a series of fingerings and ornaments (X) for the piano part: 2/4, 1/3, X/2, 1, 4, 2, 4, 2, X, 4, X, 1, 4.

II.

Glens may be gilt wi' gowans rare,
 The birds may fill the tree;
 And haughs hae a' the scented ware,
 That simmer growth can gie:

But the canty hearth where cronies meet,
 An' the darling o' our e'e,
 That makes to us a warl complete;
 O, the Ingle side's for me.

Hours there were

Words and Music by JOSEPH WADE.

TENDERLY.

Hours there were to mem - 'ry dear - er Than the sun - bright scences of

The first system of musical notation for the song 'Hours there were'. It features a treble and bass staff in 3/8 time with a key signature of one sharp (F#). The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff.

day; Friends were fond - er, joys were near - er, But, a - las! they've fled a-

The second system of musical notation. The melody continues in the treble staff, and the accompaniment continues in the bass staff. The lyrics are written below the treble staff.

- - way. O! 'twas when the moon - light play - ing, O'er the val - ley's si - - lent

The third system of musical notation. The melody concludes in the treble staff, and the accompaniment concludes in the bass staff. The lyrics are written below the treble staff.

grove, Told the bliss - ful hour of stray - - ing With my fond, my faith - ful

Ritard.

This musical system consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are written below the treble staff. The word 'Ritard.' is written above the first few notes of the bass staff.

love. *mf* *p* *pp*

This musical system continues the piece. It includes dynamic markings: *mf* (mezzo-forte), *p* (piano), and *pp* (pianissimo). There are also fingerings indicated by numbers 1, 2, 3, 4, and 5. The system ends with a double bar line.

II.

Oft, when evening faded mildly,
 O'er the wave our barque would rove;
 Then we've heard the night-bird wildly
 Breathe his vespertale of love.
 Songs like his, my love would sing me,
 Songs that warble round me yet;
Ah! but where does mem'ry bring me,
 Scenes like those I must forget.

III.

But in dreams let love be near me,
 With the joys that bloomed before;
 Slumb'ring then, 'twill sweetly cheer me,
 Calm to live my pleasure o'er;
 Then, perhaps, some hope may waken,
 In this heart depressed with care,
 And, like flowers in vale forsaken,
 Live a lonely beauty there.

I'm a Pilgrim.*

A Sacred Song

Italian Melody.

ALLEGRETTO
CON AMORE.

The musical score is written for piano and voice. It consists of three systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is one sharp (F#) and the time signature is common time (C). The tempo and mood are marked 'ALLEGRETTO CON AMORE.' The lyrics are written below the vocal line. The first system covers the first line of the song, the second system covers the second line, and the third system covers the third line. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex pattern in the left hand.

I'm a pil - grim, and I'm a stran - ger, I can tar-ry, I can tar - ry but a
night; I'm a pil - grim, and I'm a stran - ger, I can tar-ry, I can tar - ry but a
night; Do not de - tain me, for I am go - ing To where the streamlets are ev - er

* Used by the kind permission of the proprietor, O. Ditson.

flow - ing. I'm a pil - grim, and I'm a stran - ger, I can tar-ry, I can tar-ry but an

The first system of the musical score is written in G major (one sharp) and 4/4 time. It consists of a treble and a bass staff. The treble staff contains the melody with lyrics underneath. The bass staff provides a harmonic accompaniment with chords and moving lines.

hour.

The second system continues the melody and accompaniment from the first system. It ends with a double bar line. The treble staff has a fermata over the final note, and the bass staff also concludes with a double bar line.

II.

There the sunbeams are ever shining,
 I am longing, I am longing for the sight;
 Within a country, unknown and dreary,
 I have been wandering, forlorn and weary.
 I'm a pilgrim, &c.

III.

Of that country, to which I'm going,
 My Redeemer, my Redeemer is the light;
 There's no sorrow, nor any sighing,
 Nor any sin there, nor any dying.
 I'm a pilgrim, &c.

I'm talking in my Sleep.

Words by Mrs. F. OSGOOD.

Melody by J. E. MAGRUDER.

TENDERLY.

The musical score is written for piano and voice. It consists of three systems of music. Each system has a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature is one sharp (F#) and the time signature is 3/8. The lyrics are written below the vocal line. The score includes various musical notations such as notes, rests, and fingerings. There are also 'X' marks above some notes in the vocal line, likely indicating breath marks or specific articulation points. The piano accompaniment features chords and single notes, providing a harmonic foundation for the melody.

I have some - thing sweet to tell you, But the se - - cret you must keep,

And re - mem - ber, if it is not right, "I'm talk - ing in my sleep."

For I know I am but dream - ing, When I think your love is mine;

The musical score is written for piano and voice. It consists of two systems of music. The first system has a vocal line in the treble clef and a piano accompaniment in the bass clef. The vocal line begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The lyrics 'And I know they are but seem - ing, All the hopes that round me shine. ' are written below the vocal line. The piano accompaniment features a steady bass line with chords. The second system continues the vocal line with a treble clef and the piano accompaniment with a bass clef. The vocal line includes a triplet of eighth notes and a measure with a cross symbol (X) above it. The piano accompaniment continues with chords and a moving bass line.

II.

So remember, when I tell you
 What I longer cannot keep,
 We are none of us responsible
 For what we say in sleep.
 My pretty secret's coming!
 O, listen with your heart,
 And you shall hear it humming
 So close, 'twill make you start.

III.

O, shut your eyes so earnest,
 Or mine will wildly weep;
 I love you! I adore you!
 But, "I'm talking in my sleep!"
 For I know I am but dreaming,
 When I think your love is mine,
 And I know they are but seeming,
 All the hopes that round me shine.

The Coronation Song.

ALLEGRETTO.

These crowns for you, fair girls, we weave, A kiss on ev' - - ry

flower we leave; And tear - drops, too, this part - ing hour, Like dew shall gleam on

CHORUS OF MAIDENS.

ev' - - ry flower. Re - turn, fair girls, to friends and home, For love will

CORONATION SONG.—Concluded.



II.

As omens bright, these wreaths shall be,
Of circling joys on time's wide sea;
And though but brief, as fading flower,
They'll come to glad your every hour.

Chorus.—Return, fair girls, &c.

III.

The flowers, as emblems, we have twined,
To speak your gifts of heart and mind,
That, 'mid the waves of life's dark stream,
Like purest gems, shall brightly gleam.

Chorus.—Return, fair girls, &c.

IV.

O, may the smiles that light your brow
Be always sweet and bright as now;
And sorrow, from her raven wing,
No shadow o'er their sunshine fling.

Chorus.—Return, fair girls, &c.

V.

And when ye stray 'mid other scenes,
O, still recall your youth's fond dreams,
And think of friends who love you now,
Who twined these crowns to grace your brow.

Chorus.—Return, fair girls, &c.

Twinkle, twinkle, little Star.

Words by JANE TAYLOR.

Melody by STEPHEN GLOVER.

ALLEGRETTO.

Twinkle, twinkle, lit - tle star, How I won - der what you are! Up a - bove the world so high,

The first system of the musical score is in 2/4 time, marked ALLEGRETTO. It features a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff.

Like a dia - mond in the sky; When the blaz - ing sun is gone—When he nothing shines upon, Then you show your

The second system continues the melody and accompaniment. The lyrics are written below the treble staff.

Rall. lit - tle light, Twinkle, twin - kle all the night; **A Tempo.** Twinkle, twin - kle, lit - tle star, How I won - der what you are!

The third system begins with a **Rall.** (Ritardando) marking and ends with an **A Tempo.** (Allegretto) marking. The lyrics are written below the treble staff.

TWINKLE, TWINKLE, LITTLE STAR.—Concluded.

83

Up a - bove the world so high, Like a dia - mond in the sky. Twinkle, twin-
kle,

twin-
kle, lit - tle star, Twin-
kle, twin-
kle, lit - tle, lit - tle star. *Rall.*

II.

Then the traveller in the dark,
Thanks you for your tiny spark;
He could not see which way to go,
If you did not twinkle so.
In the dark blue sky you keep,
And often through my curtains peep,

For you never shut your eye,
Till the sun is in the sky.
As your bright and tiny spark,
Lights the traveller in the dark,
Though I know not what you are,
Twinkle, twinkle, little star, so.

Ben Bolt.

Arranged from the celebrated Melody by NELSON KNEASS.

SEMPLICE.

O, don't you re-mem-ber sweet Al-ice, Ben Bolt, Sweet Al-ice, with hair so

brown; She wept with de-light when you gave her a smile, And trem-bled with fear at your

frown; In the old church-yard, in the val-ley, Ben Bolt, In a cor-ner, ob-scure and a-

lone, They have fit - ted a slab of gran - ite . so gray, And sweet Al - ice lies un - der the

stone ; They have fit - ted a slab of granite so gray, And sweet Al - ice lies un - der the stone.

II.

O, don't you remember the wood, Ben Bolt,
 Near the green sunny slope of the hill,
 Where oft we have sung 'neath its wide-spreading shade,
 And kept time to the click of the mill !
 The mill has gone to decay, Ben Bolt,
 And a quiet now reigns all around ;
 See, the old rustic porch, with its roses so sweet,
 Lies scattered, and fallen to the ground.

III.

O, don't you remember the school, Ben Bolt,
 And the master, so kind and so true ;
 And the little nook, by the clear, running brook,
 Where we gathered the flowers as they grew.
 On the master's grave grows the grass, Ben Bolt,
 And the clear, running brook is now dry ;
 And of all the friends, who were school-mates then,
 There remains, Ben, but you and I.

E Pluribus Unum.

Words by G. W. CUTTER.

National Song.

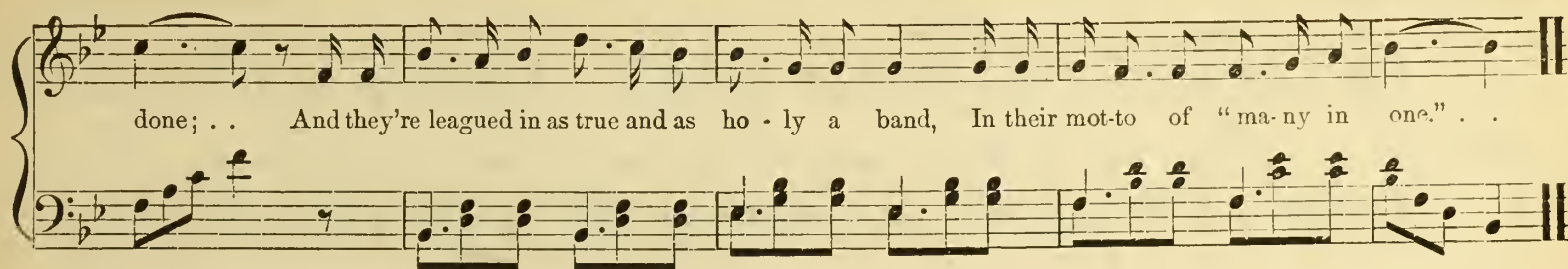
WITH ENERGY.

The musical score is written for piano and voice. It consists of three systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is one flat (B-flat), and the time signature is 6/8. The lyrics are written below the vocal line.

Tho' ma - ny and bright are the stars that ap - pear In that flag by our coun - try un -

furled; . . And the stripes that are swell - ing in ma - jes - ty there, Like a rain - bow a - dorn - ing the

world: . . Their lights are un - sul - lied as those in the sky, By a deed that our fa - thers have



II.

We are many in one, while there glitters a star
 In the blue of the heavens above;
 And tyrants shall quail, 'mid their dungeons afar,
 When they gaze on that motto of love.
 It shall gleam o'er the sea, 'mid the bolts of the storm,
 Over tempest, and battle, and wreck;
 And flame where our guns with their thunder grow warm,
 'Neath the blood on the slippery deck.

IV.

Though the old Alleghany may tower to heaven,
 And the Father of Waters divide,
 The links of our destiny cannot be riven
 While the truth of these words shall abide.
 Then oh! let them glow on each helmet and brand,
 Though our blood, like our rivers, shall run;
 Divide as we may in our own native land,
 To the rest of the world we are one.

III.

The oppressed of the earth to that standard shall fly,
 Wherever its folds shall be spread;
 And the exile shall feel 'tis his own native sky.
 Where its stars shall float over his head.
 And those stars shall increase, till the fullness of time
 Its millions of cycles has run—
 Till the world shall have welcomed its mission sublime,
 And the nations of earth shall be one.

V.

Then, up with our flag—let it stream on the air,
 Though our fathers are cold in their graves;
 They had hands that could strike, they had souls that could dare,
 And their sons were not born to be slaves.
 Up, up with that banner, where'er it may call,
 Our millions shall rally around;
 A nation of freemen that moment shall fall
 When its stars shall be trail'd on the ground.

MY SOUL IS FULL OF MUSIC.

Words by H. DURHAM.

Music by A. D. FILLMORE.

ANDANTE.

Oh! my soul is full of music, Of the sun - ny days of yore, Wafted up by spirit

voices, Of the forms I see no more; Save when these, the lov'd de - part - ed, Thro' the realms of fancy

stray, With the sun - ny beams of gladness, Once so radiant on my way, And their spi - rit chimes are

ad lib. tempo.

passing with a mu - sic thro' my heart, Waking in - ward as - pi - rations, That in number'd echoes start.

2ND VERSE.

Oh, my soul is full of music,
 Wafted up from childhood's years,
 And I wander, in my dreaming,
 Where our cottage home appears ;
 And I see the vines o'er creeping,
 Where they bloomed in' days gone by ;
 While the dew-drops on the roses,
 Fresh in sparking beauty lie :
 And adown the paths I wander,
 Where I lightly trod of yore,
 Smiling over childhood's visions,
 As they greet my sight once more.

3RD VERSE.

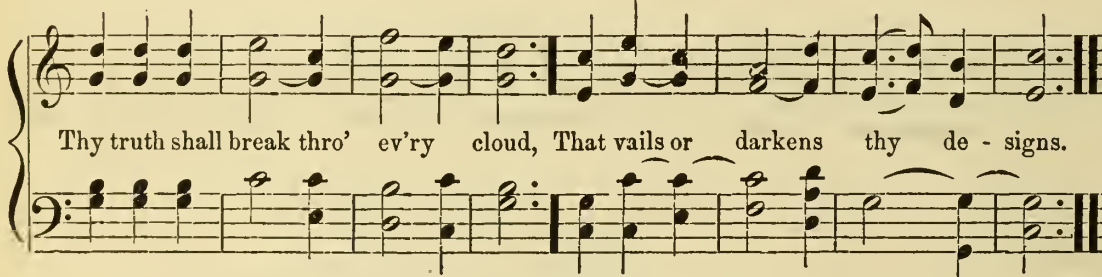
Oh, my soul is full of music—
 Music of the sunny bowers,
 Where the birds are sweetly singing,
 Thro' the swiftly fleeting hours,
 And the wild bees hum commingles,
 In the universal chime,
 Winning my too restless spirit,
 To a revery sublime ;
 And I think of the fair valleys,
 Where a sweeter music flows.
 Where the weary ones who leave us,
 May eternally repose.

SOP'RO. 

ORGAN. 

BASS 

High in the heav'ns, e - ter - nal God! Thy goodness in full glo - ry shines :



Thy truth shall break thro' ev'ry cloud, That veils or darkens thy de - signs.

2ND VERSE.

Forever firm thy justice stands,
As mountains their foundations keep ;
Wise are the wonders of thy hands,
Thy judgments are a mighty deep.

3RD VERSE.

My God, how excellent thy grace,
Whence all our hope, our comfort springs!
The sons of Adam, in distress,
Fly to the shadow of thy wings.

4TH VERSE.

From the provisions of thy house,
We shall be fed with sweet repast ;
There mercy like a river flows,
And brings salvation to our taste.

5TH VERSE.

Life, like a fountain, pure and free,
Springs from the presence of my Lord ;
And, in thy light, our souls shall see,
The glories promised in thy word

ARLINGTON. PSALM 118. C. M.

{ 59 } 91

Words by Dr. Watts.

Music by Dr. Arne.

SC P' O.

ORGAN.

BASS.

This is the day the Lord hath made, He calls the hours his own;

Let heav'n re-joice, let earth be glad, And praise surround the throne.

2ND VERSE.

To-day he rose and left the dead,
And Satan's empire fell;
To-day the saints his triumph spread,
And all his wonders tell.

3RD VERSE.

Hosanna to th' anointed King,
To David's holy Son;
Help us, Oh Lord! descend and bring
Salvation from thy throne.

4TH VERSE.

Blest be the Lord, who comes to men,
With messages of grace;
Who comes in God his Father's name,
To save our sinful race.

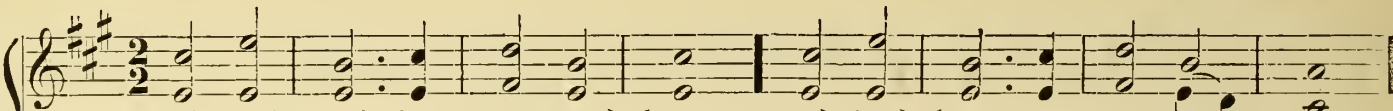
5TH VERSE.

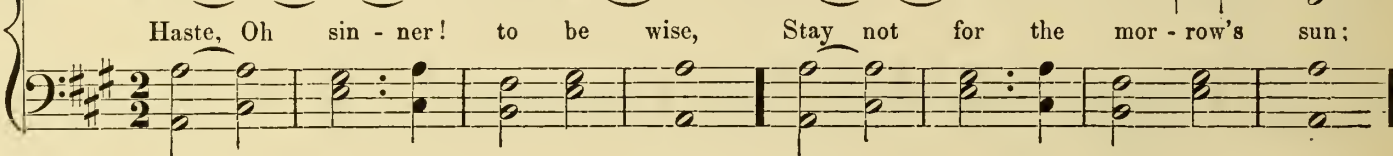
Hosanna, in the highest strains,
The church on earth can raise;
The highest heavens, in which he reigns,
Shall give him nobler praise

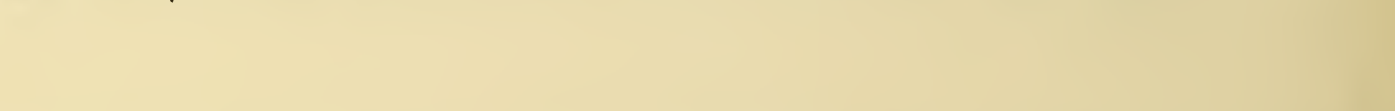
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Words by T. SCOTT.

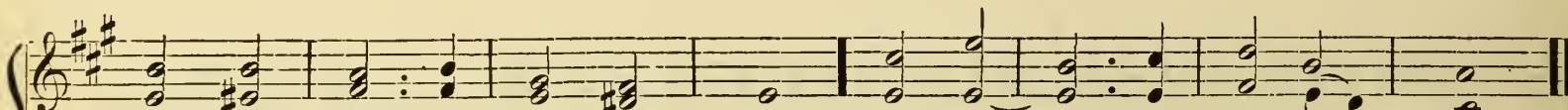
Music by I. PLEYEL.

Sop'o. 

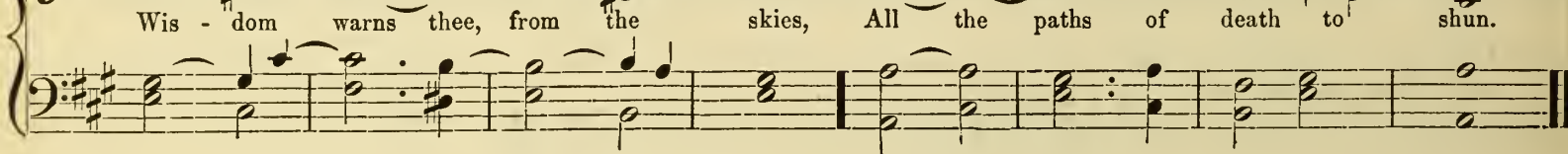
ORGAN. 

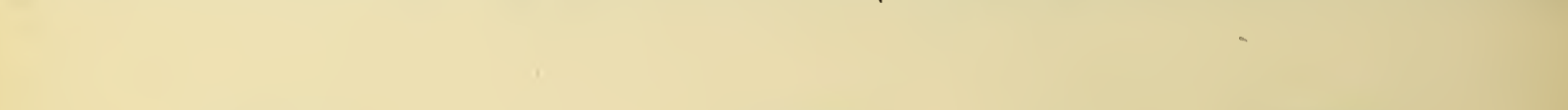
BASS. 

Haste, Oh sin - ner! to be wise, Stay not for the mor - row's sun;



Wis - dom warns thee, from the skies, All the paths of death to shun.





2ND VERSE.

Haste, and mercy now implore;
 Stay not for the morrow's sun;
 Thy probation may be o'er,
 Ere this evening's work is done.

3RD VERSE.

Haste, Oh sinner! now return;
 Stay not for the morrow's sun;
 Least thy lamp should cease to burn,
 Ere Salvation's work is done.

4TH VERSE.

Haste, while yet thou canst be blest;
 Stay not for the morrow's sun;
 Death may thy poor soul arrest,
 Ere the morrow is begun.

Words by Dr. WATTS.

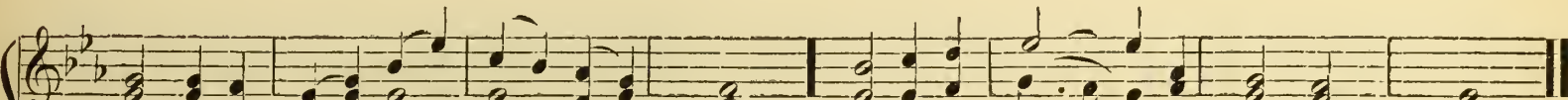
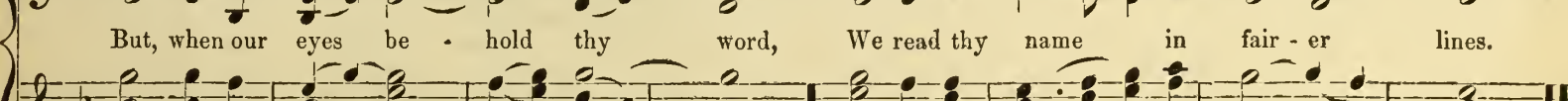
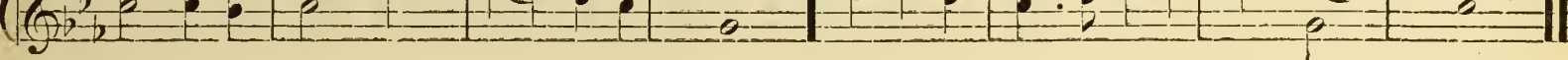
DUKE STREET. L. M.

[61] 93

Music by J. HATTON.

Sop'o. 
ORGAN. 
BASS. 

The heav'ns de - clare thy glo - ry, Lord, In every star thy wis - dom shines;

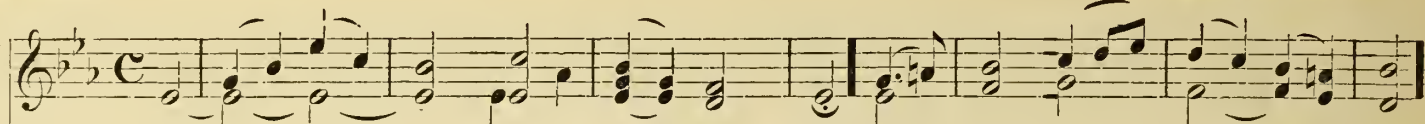
But, when our eyes be - hold thy word, We read thy name in fair - er lines.

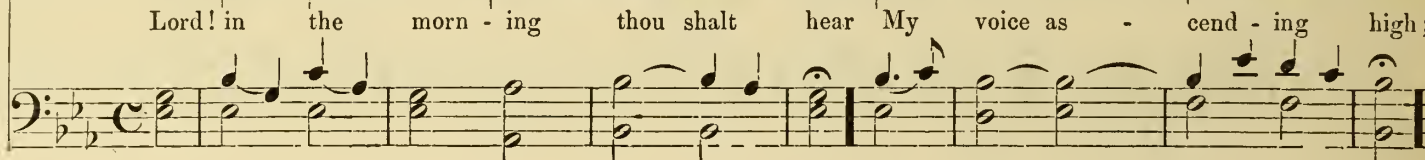
2ND VERSE.

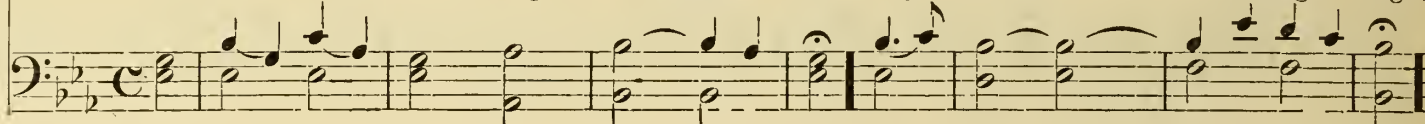
The rolling sun—the changing light,
And nights, and days, thy power confess;
But that blest volume thou hast writ,
Reveals thy justice and thy grace.

3RD VERSE.

Sun, moon, and stars, convey thy praise,
Round all the earth,—and never stand;
So, when thy truth began its race,
It touched and glanced on every land.

Sop'o.  Lord! in the morn - ing thou shalt hear My voice as - cend - ing high;

ORGAN. 

BASS. 

 To thee will I di - rect my pray'r, To thee lift up mine eye.





2ND VERSE.

Up to the hills, where Christ is gone,
 To plead for all his saints,
 Presenting, at his Father's throne,
 Our songs and our complaints.

3RD VERSE.

Thou art a God, before whose sight
 The wicked shall not stand;
 Sinners shall ne'er be thy delight,
 Nor dwell at thy right hand.

OLD HUNDRED. L. M

[63]

95

Music by MARTIN LUTHER.

Sop'o.
ORGAN.
BASS.

With one con - sent let all the earth, To God their cheer - ful voi - ces raise ;

Glad hom - age pay with aw - ful mirth, And sing be - fore him songs of praise.

2ND VERSE.

Convinced that he is God alone,
From whom both we, and all proceed ;
We, whom he chooses for his own,
The flock which he vouchsafes to feed.

3RD VERSE.

O, enter then his temple gate,
Thence to his courts devoutly press ;
And still your grateful hymns repeat,
And still his name with praises bless.

4TH VERSE.

For he's the Lord, supremely good,
His mercy is forever sure ;
His truth, which always firmly stood,
To endless ages shall endure

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